

DateLine 1973



Missing: Newsmen:

Claude Arpin

Dieter Bellendorf

Gilles Caron

Roger Colne

Sean Flynn

Georg Genslucker

Welles Hangen

Guy Hannoteaux

Takeshi Yanagisawa

Tomoharu Ishii

Akira Kusaka

Willy Mettler

Teruo Nakajima

Yoshihiko Waku

Kojiro Sakai

Dana Stone

Yujiro Takagi

Terry Reynolds

Alan Hiron

Alexander Shimkim



America is running out of ways to hide its garbage.

The only trouble with garbage is the quaint habit we Americans have of hiding it in the ground.

This is bad because:

Land is too valuable to serve as a trash basket.

We're rapidly running out of landfill areas.

And garbage is simply too valuable to be swept under the carpet.

Contrary to its definition, garbage is *not* "worthless, offensive waste material." More accurately, garbage is a valuable natural resource which can, and should be "mined" and put back into use.

For starters, garbage is almost 7% steel. Magnetic separators have been developed to pull out all the steel cans, containers, and what-not, so they can be conveniently recycled back to industry.

As a matter of fact, magnetic separators are already recovering more than 2 billion steel cans every year.

Paper, glass and non-ferrous metals are, in many cases, being reclaimed and re-used by industry.

Even the organic remains in garbage can be used, to create energy.

The complete reclamation of all solid waste material is possible, but it will become a reality only through the cooperative efforts of concerned citizens, government agencies, industry, and the National Center for Resource Recovery.

The National Center, of which Continental Can is a member, is the vital link between all industries concerned with solid waste solutions.

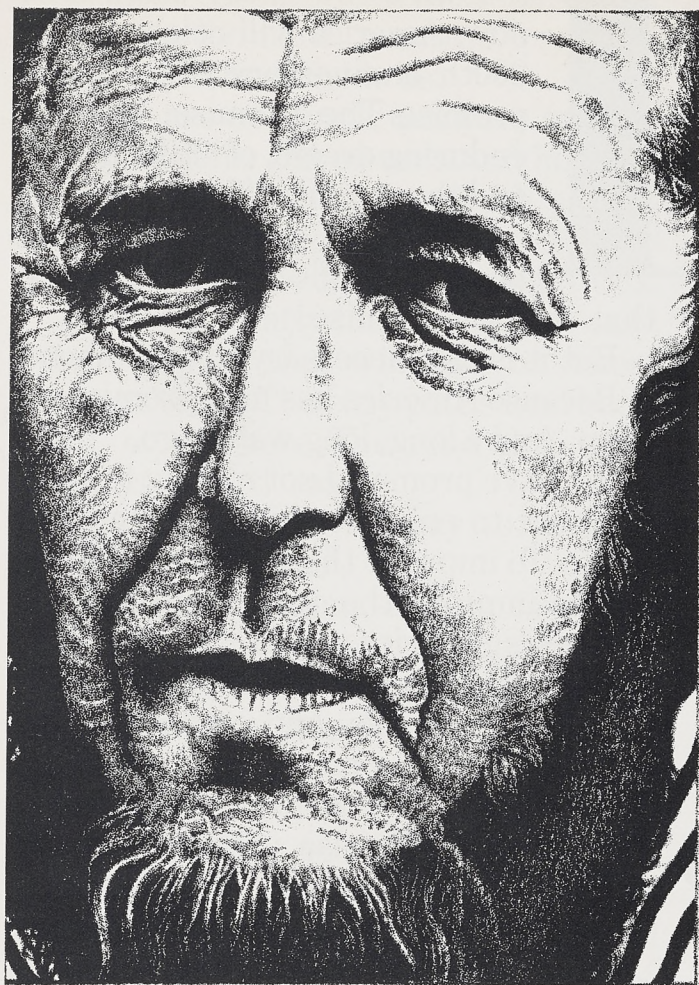
It is constantly evaluating and researching new techniques, and it serves as a clearing house for every relevant piece of information on the subject.

You'll see what we mean if you send for the free NCRR Information Kit.

It may even give you some ideas on what you can do to give garbage a better name.

 **Continental**
Can Company

633 THIRD AVENUE, NEW YORK, NEW YORK 10017



What do

Aleksandr I. Solzhenitsyn, Golda Meir, Arnold
Toynbee, Rollo May, Daniel Berrigan,
Spiro Agnew, Chou En-Lai, Margaret Mead,
Archibald MacLeish, Leonard Bernstein,
Bernadette Devlin and Claude
Servan-Schreiber all have in common?

They all had something important to say on
THE NEW YORK TIMES OP-ED PAGE

Promises to keep

**"But I have promises to keep,
And miles to go before I sleep."—Robert Frost**

In 1976, a few short years from now, America will celebrate the 200th anniversary of a unique promise. The promise, and the enduring dream, of "Life, liberty and the pursuit of happiness."

It is good to pause and look back. To reflect on and renew that historic promise.

But it is also necessary to look ahead.

Because America has new promises to keep. And a long, long way to go.

We have promised not merely to maintain, but to enhance the American way of life. To improve the standard of living *and* to improve the quality of life in tomorrow's America.

We have promised to produce the things—the goods and services—that make life possible and pleasant. And we have also promised to pay more heed to the intangibles that make life meaningful.

We have promised to conserve and protect our natural resources. To restore the vitality and preserve the beauty of our environment. To clean up our air and cleanse and refreshen our rivers, lakes and streams. To rebuild and reshape our cities, and to rationalize and reorder the chaos of a transportation system gone awry.

We have promised to care for the sick and safeguard the public health. To give new dignity and new hope to the poor, and to assist the disadvantaged. To do a better job of educating the young, and a much better job of cherishing and enriching the lives of the old.

All of these things, and more, we have promised to ourselves. And there is little argument about our promises. Most Americans agree that these are, and should be, our national goals.

But how do we deliver on our pledges? How do we match promise with per-



McGRAW-HILL MAGAZINES
Business/Professional/Technical

formance? How do we reach our goals? These are the hard, practical questions that perplex and divide us.

There are no simple answers to complex questions. But as we stand hesitant at a crossroads, debating which path to take, a few things do seem obvious. And perhaps it is time for a little plain talk.

Time to say flatly that there is no easy, primrose path that will take us where we want to go. The easy paths lead backward, or nowhere. The road that leads ahead is a hard road.

Because there is no way to produce less and have more.

No way to do less and accomplish more.

No way to give less and get more.

No way to sit on our aspirations and expect things to take care of themselves. Somebody, somehow, has got to *do* the conserving, protecting, restoring, preserving, cleaning, rebuilding, reshaping, rationalizing, reordering, caring for, safeguarding, helping, educating and cherishing.

And the only way to do a better job in all of these areas is to work at the job. Work harder or smarter, or both.

And, most importantly, work together. The job is too big for any of us working alone. And too big for all of us, working at cross purposes.

There is no easy way, and there is no one, patented, exclusive way.

No Liberal way and no Conservative way. No Democrat way and no Republican way. No business way and no labor way. No strictly government or wholly private way.

There is only a productive way or a nonproductive way.

And the productive way calls for all of us to join together. Not in perfect harmony. Not in ultimate brotherhood. And not in some high-flown crusade.

But in the simple recognition that we

all—business, labor, government and private citizens—have a job to do.

That we all have contributions to make.

And that each is vital, necessary, indispensable. Not to be done without.

The original promise of America was set forth in the Declaration of Independence.

The new promises of America call for a new Declaration of *Interdependence*.

For a new awareness and acknowledgment of our mutual dependence. Each upon each. All upon all.

This awareness, this new Spirit of '76, will not spring full-blown from this, or any other, proclamation. It cannot be legislated. It cannot be imposed. It cannot be synthetically drummed up.

It will begin, if at all, when the American people begin to tire of the politics, the policy, the endless futility of "confrontation." It will begin when they look at our goals on the one hand, and our petty squabbles on the other, and conclude quite simply, "You can't hardly get there from here." And that's a fact.

There are, at this crossroads in time, many paths to take. But there is only one useful way to go. Forward. Together.

It is time to face facts.

For we have promises to keep, and miles to go before we sleep.

We at McGraw-Hill believe in the interdependence of American society. We believe that, particularly among the major groups—business, labor and government—there is too little recognition of our mutual dependence, and of our respective contributions. And we believe that it is the responsibility of the media to improve this recognition.

This is the first of a series of editorial messages on a variety of significant subjects that we hope will contribute to a broader understanding.

Permission is freely granted to individuals and organizations to reprint or republish these messages.

John R. Emery
John R. Emery, President
McGraw-Hill Publications Co.

Is it true about U.S. Steel?

	True	False
1. Our scientists have been studying moon rocks.	<input type="checkbox"/>	<input type="checkbox"/>
2. With Disney World, we developed a new way to build a hotel, then built it.	<input type="checkbox"/>	<input type="checkbox"/>
3. We helped develop a new trash-collection system that eliminates lifting by both householder and collector.	<input type="checkbox"/>	<input type="checkbox"/>
4. We build ready-to-move-into college dormitories.	<input type="checkbox"/>	<input type="checkbox"/>
5. Our products have been in 20 ground-support applications for the Apollo moon program.	<input type="checkbox"/>	<input type="checkbox"/>
6. We invented a new system for harvesting fruits and vegetables.	<input type="checkbox"/>	<input type="checkbox"/>
7. We helped develop a breakaway signpost that will save lives on highways.	<input type="checkbox"/>	<input type="checkbox"/>
8. We built a prototype air-conditioned farm tractor cab.	<input type="checkbox"/>	<input type="checkbox"/>
9. We produce and sell chemicals, fertilizers and cement.	<input type="checkbox"/>	<input type="checkbox"/>
10. We also custom mold plastics, develop real estate, and offer world-wide engineering and consulting services.	<input type="checkbox"/>	<input type="checkbox"/>

Yes, it's all true, every word of it.

Now you can see why—in addition to making good steel—U.S. Steel often makes good copy as well.

For the latest facts and photos of what we're up to, just phone or write Gene Conrad, Art Wathey, Dorothy Gregg or Read Heydt at our Northeast District Public Relations Office, 71 Broadway, New York, N.Y. 10006.
Tel. (212) 558-4444.



TRADEMARK

United States Steel

**University of Connecticut
G. M. Loeb Award** for
Distinguished Business and
Financial Journalism to
Newsweek for "Nixon's Frozen
Floating Dollar" by the
Newsweek staff.

**Robert F. Kennedy Journalism
Award** to Newsweek for "Justice
on Trial," written by Edward
Kosner, Peter Goldman and
Don Holt.

Newspaper Guild of N.Y. "Page One" Award
to Newsweek for "Justice on Trial."

**Overseas Press Club
of America Robert Capa
Citation** posthumously
to Keisaburo Shimamoto
for superlative photography
requiring exceptional
courage and enterprise.

Overseas Press Club of America
Presents its
CITATION FOR EXCELLENCE
posthumously to
Henri Tuet, Associated Press
Kent Potter, United Press International
Keisaburo Shimamoto, Newsweek
in recognition of
standing photographic coverage
of the war in Indochina
1971

**John Hancock Mutual Life
Insurance Co. Award** for
Excellence to Newsweek
for "Keen Drama: A
Razor is Born," written
by Frank Morgan.

Penney-Missouri Magazine Award to Newsweek
for "The New Women" by Richard Boeth, Elizabeth Peer,
Lisa Whitman and Ann Ray Martin.

**Overseas Press Club
of America Award** for Best
Magazine Reporting to
Newsweek for exclusive
interviews with Anwar Sadat
and Golda Meir by
Arnaud de Borchgrave.

The Overseas Press Club of America
Presents its
1971 AWARD
for
Best Magazine reporting from abroad
to
Arnaud de Borchgrave, Newsweek
for
"Interviews with Sadat and Meir"

**Detroit Press Club Foundation
Award** for a Distinguished
Example of Current Events
Reporting to Newsweek for
"The Attica Tragedy" by James
C. Jones, Jon Lowell and
Tom Mathews.

**National Society for Medical
Research Claude Bernard
Science Journalism Award** to
Newsweek for "Probing the
Brain," written by Matt Clark.

**American Bar Association
"Gavel" Award** to Newsweek
For "Justice on Trial."

The world's most honored newsweekly.



**Marlboro. Now the number one
selling cigarette around the world.**

Not so long ago. Marlboro was just another brand.

And Marlboro Country was somewhere west of the Mississippi. Then the idea of a full-flavored cigarette caught on. Soon Marlboro Country was Chicago, New York, and a lot of towns along the way.

Today Marlboro Country stretches from New York to Berlin to Sydney.

Now Marlboro Country is everywhere.

All around the world,
it's hard to keep ahead
of the pack from
Philip Morris.



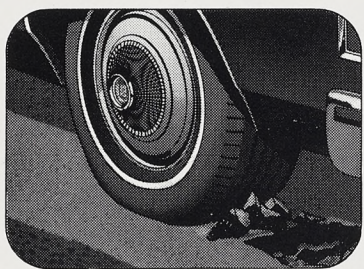
**Philip Morris Inc., Philip Morris USA, Philip Morris International, Miller Brewing Co.,
Philip Morris Industrial, Mission Viejo Co.**

**WHEN
THE PRESS
IS FREE AND
EVERY MAN
CAN READ
ALL IS SAFE**

Thomas Jefferson

TIME INCORPORATED / a broadly based communications company

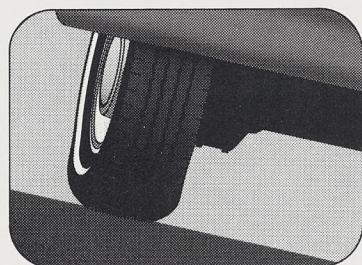
After you've seen
the advantages of
steel-belted radials,



Tests show that steel-belted radials are stronger than other tires in the tread area.

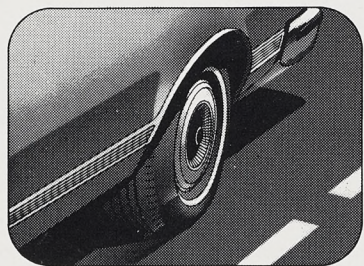
you'd figure
all American

car makers
would offer



Tests show that steel-belted radials corner better than other tires.

them on all their '73



Tests show that under normal driving conditions, steel-belted radials can be expected to last 40,000 miles or more.

U.S. built cars.
But only one

does.



...has a better idea
(we listen better)



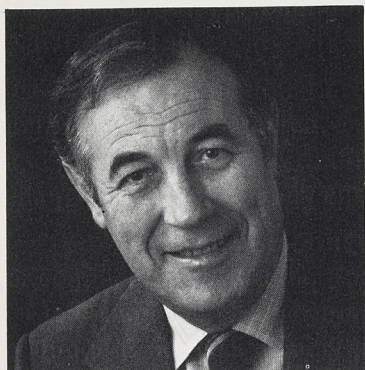
How to dial the Oil Business.

In New York
Art Lamb (212) 974-3059
Jack Murphy (212) 974-3013
Hugh Jencks (212) 974-3040

Public Affairs Department
Exxon Corporation
1251 Avenue of the Americas
New York, N.Y. 10020

The President's Message

By Jack Raymond



The publication of Dateline is always a significant occasion for the Overseas Press Club because it represents, in timing and contents, our professional purpose.

Timed with the Annual Awards Dinner, Dateline celebrates the men and women whose professional achievements over a period of a year were "best" in certain specific categories of print and electronic journalism.

In thus honoring excellence, we encourage the maintenance of high professional standards; we express pride in our kinship with the winners as professionals; we affirm our belief in the great and honorable value of our profession in American society.

The Awards Dinner itself is a calculated effort to swell the applause for the winners and thereby, quite candidly, our profession. This year, in that effort, we scheduled our dinner to take place during the week-long meetings of the American Newspaper Publishers Association.

In celebration, however, it is useful to keep in mind that we honor a vocation or, more accurately, a collection of vocations, rather than an institution. For journalism in America is not a structured institution, but a concept.

The advocates and practitioners of the "free press" repeatedly have turned to the First Amendment of the Bill of Rights for legal recourse. But it is rather the concept of desirability of open political life and independent public communication that has thus far sustained them—and journalism as we know it.

And only to the extent that the leaders of the "free press" effectively help keep political life open and effectively serve as a form of independent public communication will our profession fulfill the American ideal.

That profession, once almost exclusively practiced in newspaper journalism, has splintered, expanded and changed with new electronic and publishing devices, dramatically described in these pages. With these changes have come many changes in the techniques and job categories.

But whether in print journalism or electronic, whether reporters or commentators, whether satirists or entertainers, producers, broadcasters, publishers, advertisers or publicists, what we really have in common is not a separately definable element in the fabric of American society but part of its warp and woof.

In honoring the "best" of journalists, we thus honor the best of the American ideal that permits them to function.

Publisher
Arthur G. Milton
Long Island Press

Editor
Jack Desmond
Former Assistant Sunday Editor
New York Times

Managing Editor
Jacques Nevard
Formerly Foreign Correspondent
New York Times

Associate Editor
Ralph Schulz
Chemical Week

Art Director
Arnold Kushner
New York Times

Advertising Director
Paul McPherson
Chemical Week

Associate Advertising Director
Leonard Silverman
Sabine Advertising

Circulation Director
Will Yolen
Hill & Knowlton

Associate Circulation Director
Patricia Milton
Associated Press

OVERSEAS PRESS CLUB OFFICERS

President
Jack Raymond
Vice Presidents
Henry Gellerman
Victor Riesel **Joseph C. Peters**
Secretary
Anita Diamant Berke
Treasurer
Lous J. Calderoni

BOARD OF GOVERNORS

Peter Arnett, Matthew A. R. Bassity, Rob Roy Buckingham, Whit Burnett, Marguerite Cartwright, Donald G. Coe, Michael G. Crissan, Henry Gladstone, Gerold Frank, Mary Hemingway, Elmer Lower, Ralph H. Major, Jr., John Noble Wilford.

Alternates
John T. McAllister, Harry Welker, Jr., Theo Wilson.

Associates
Jack Frummer, Ruth C. Biemiller, Lou Frankel.

Alternate Associate
Hallie Burnett

OPC FOUNDATION

Acting Chairman: Will Oursler; *Vice Chairmen:* Joseph C. Peters, Jack Raymond, Russell Tornabene; *Treasurer:* Arthur G. Milton; *Secretary:* Anita Diamant Berke.

OPC CORRESPONDENT'S FUND

President: Ben Grauer; *1st Vice President:* Stanley M. Swinton; *2nd Vice President:* Josef C. Dine; *3rd Vice President:* Elmer Lower; *Secretary-Treasurer:* Ralph Jules Frantz; *Assistant Secretary:* Sanford Griffith; *Assistant Treasurer:* R. Edward Jackson.

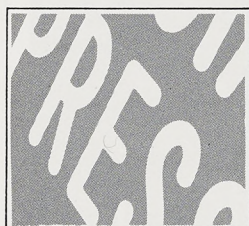
AWARDS COMMITTEE

Chairman: Mary Hemingway; *Consulting Chairmen:* Whit Burnett, Kathleen McLaughlin.

Copyright © 1973. Overseas Press Club of America, 1271 Avenue of the Americas, New York, New York 10020. Printed by Sabine Press.

Dateline 1973

A publication of the Overseas Press Club of America • Volume 17, Number 1



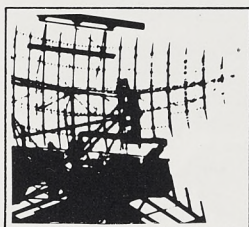
The Press and Public Affairs

- The White House has its own view of the Media
By Ben Bagdikian 13
- The Credibility Gap—Problem for the Media
By Douglass Cater 14



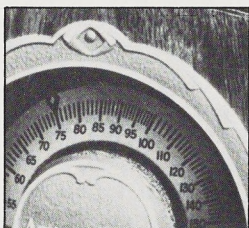
Print and Technology

- The Editor as a Proof-Reader
By Edmund C. Arnold 21
- Goodbye Pencil and Gluepot
By Howard Angione 24
- It's a new game, Scoop
By Peter Grose 25



The Tube—Growing Image

- 2001? It's old hat
By James W. Kitchell 33
- Beyond Television—then there's Cable
By Tim Baskerville 35
- Getting it there by Satellite
By Howard Tuckner 38
- What it's like in Russia
By Irwin M. Chapman 39

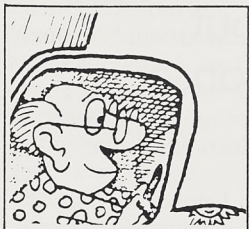
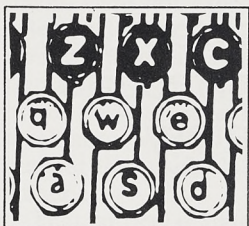


Technology of Radio

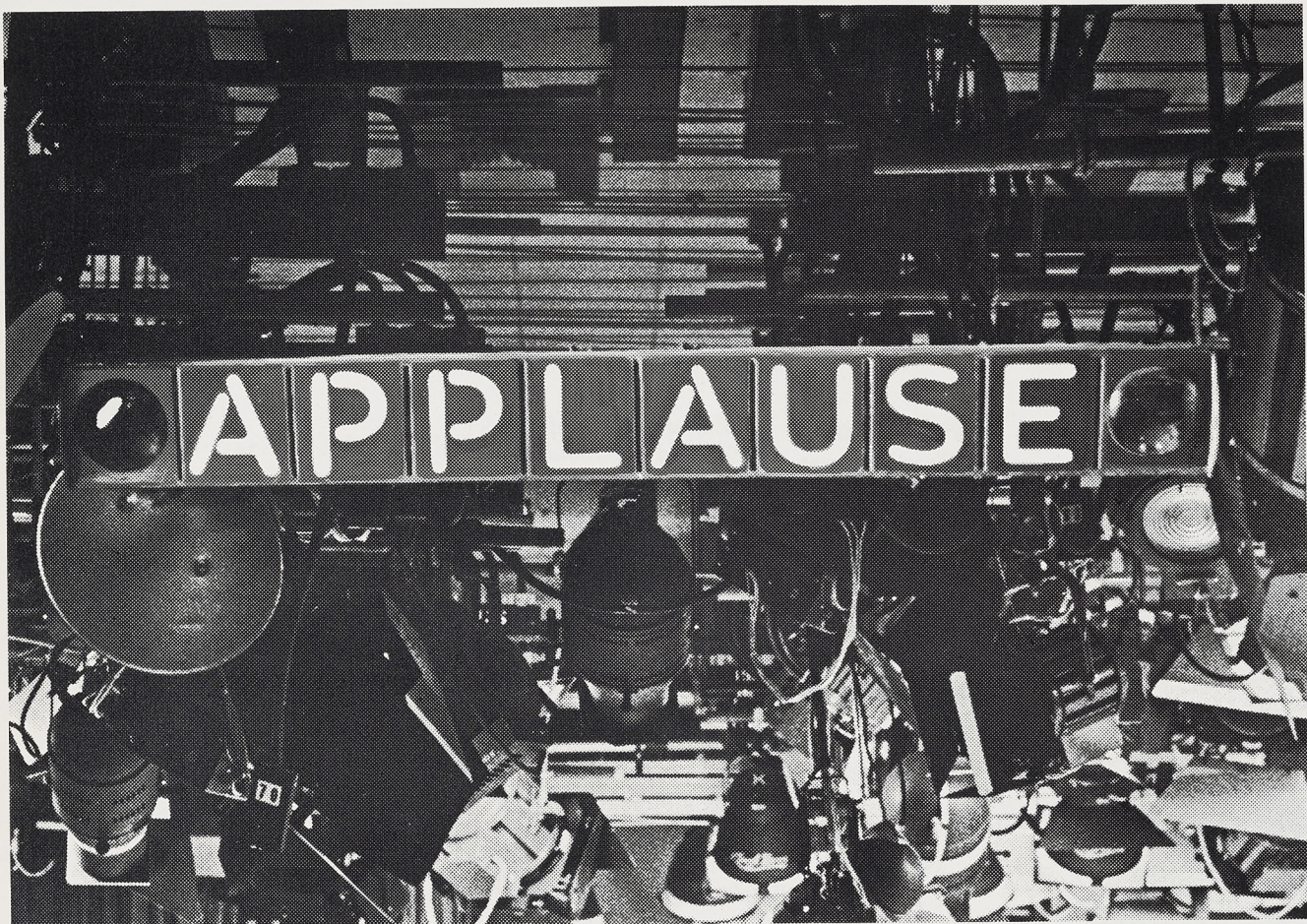
- You can still hear it now
By Paul Parker 44

Magazines—Out or Up?

- When Joe Namath drank Milk—and Today
By John J. Veronis 47
- The Cartoonist as Editorialist
By Ranan Lurie 52
- The 1972 Overseas Press Club Awards 57



COVER DESIGN: Ed Fleming • Photo. Associated Press



NBC News congratulates all the journalists honored tonight.

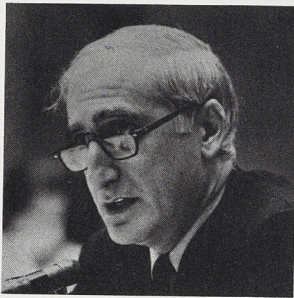
We are particularly proud of the NBC News correspondents to be commended: John Chancellor for his reports from China and Russia; Tom Streithorst for his series of film reports on Cuba; and the NBC News team for its documentary treatment of "The Secret War in Laos."

And applause to all of you who, day in and day out, contribute to the high standards of our profession.



The Press and Public Affairs

The White House has its own view of the Media



By Ben Bagdikian

Mr. Bagdikian is national correspondent for the Columbia Journalism Review.

Seventeen years ago three academics in journalism issued a historical analysis of "Four Theories of the Press" one of which was summarized by William Rivers on Stanford:

"Printing was to carry wisdom and truth as wisdom and truth were identified by the rulers. Access to the medium was restricted to those who would operate for the 'good of the state' as that was judged by the rulers . . . The media were not expected to criticize rulers and political leaders . . . Discussion of political systems on broad principles was permitted; and it was often possible to criticize political machinery without fear of reprisal, but not the manipulators of the machinery."

That particular statement was written in 1957, fourteen years before the Nixon Administration launched its systematic attack on the news media. That particular view of the press, as described by the journalistic scholars is known as "The Authoritarian Theory."

Despite occasional crocodilian disclaimers, it is impossible to look at the whole history of the Nixon Administration's words and actions on the subject of the news media without concluding that it is essentially an authoritarian one. The President, the Vice President, Mr. Buchanan, Dr. Whitehead and all the others who have been

orchestrated in the mass media assault seem to believe that the main body of the media is obligated to promulgate official statements and aid in the implementation of policy.

In his original "instant analysis" speech, Spiro Agnew complained that "a majority" of the broadcast commentary after a presidential statement had been critical, as though this was improper.

Clay Whitehead, White House telecommunications chief, has accused the network news people of pushing "ideological plugola" as though there were some absolute standard from which any departure is reprehensible.

Pat Buchanan said the press is "out of touch" with "the real majority". What constitutes "the real majority" is confusing at this point since the same people who voted the President back into office overwhelmingly also voted in his congressional opponents. But the real point is that the press should be free and sometimes ought to be different from whatever majority on whatever issue is at stake at the moment. At the start of the American Revolution, most colonial papers were for the separation from England but by best accounts only about 40 per cent of the people were. Tom Paine was "out of touch." Not to mention George Washington.

The standard used to judge news is

certainly ironic for those who have lived through Joe McCarthyism, Henry Luce's reporting on China and John Foster Dulles in 1950s, and other national disasters. James Keogh, once a Nixon White House aide and now chief of USIA, in his book attacking the press, noted that there is no excuse for biased reporting today because Time magazine, when he was helping run it in the 1950s, showed what objective, factual reporting should be. Geriatric cases recalling Time magazine of the 1950s find themselves agreeing with its former managing editor, T. S. Matthews, who left it in disgust.

There was an opinion in the Pentagon Papers case that implied—or so it seemed to me—an important habit of thought among the Nixonians. Each of the nine justices wrote a separate opinion in that case. They voted 6-to-3 to permit continued publication of the papers. (Six of the nine indicated in their opinions that if Congress passed a law giving the President power to censor the press they might uphold it, and that was before the appointments of Justices Powell and Rehnquist.)

In his opinion, Justice Blackmun wrote:

"I strongly urge, and sincerely hope, that these two newspapers (The New York Times and The Washington Post) will be fully aware of their ultimate responsibility to the United States of America . . ."

I could be wrong, but in the con-

"Pat Buchanan said the press is 'out of touch' with 'the real majority'. . . Tom Paine was 'out of touch'. Not to mention George Washington."

text it seemed to me that the justice was referring to the government of the United States. And if so, this corresponds with what seems to be the basic view of the Nixonians. they see

themselves as leaders of the Government of the United States and they act as though the Government of the United States is synonymous with the people of the United States. Consequently, no journalist is serving American society by being opposed to the people (the government meaning the Executive Branch meaning the men around the President).

The view of the press from 1600 Pennsylvania Avenue also is conditioned by the psychology of the President himself. He seems never to have recovered from the trauma of the 1960 campaign against John Kennedy. Kennedy liked most of the press people and most of the press people liked him. Nixon disliked most of the press people and most of them disliked him. It all came out the night Nixon lost the

California governorship in 1962.

Other presidents—most presidents—have disliked or hated the press, or most of the press, beginning with George Washington. John Kennedy, for all his shrewd charm, used the press but occasionally hated it. Lyndon Johnson spent more time courting the press than any president of memory but his attitude toward it was virulent as well as contemptuous. Franklin Roosevelt and Harry Truman had by far a worse press than Nixon, but they were not so authoritarian in their view, or at least they felt restrained by pressure of tradition and the First Amendment. (A leading Nixon aide once said at a lunch I attended that “the First Amendment gives the press the right to be fair and accurate.”)

Richard Nixon has had a long and

turbulent political career and comes to its climax, like Napoleon, surrounded only by the most tenacious of his faithful, and like Napoleon's aides they are outraged at anything that does not promote the great man. It is not a new attitude.

“Why should a government which is doing what it believes to be right allow itself to be criticized? It would not allow opposition by lethal weapons. Ideas are much more fatal things than guns.”

This statement by Lenin is not to suggest any hidden Marxism in the White House but instead a common bond with all authoritarians when it comes to the press: that the media should be an instrument for the promulgation of officialdom and any departure is bias, disloyalty or idiocy.

The Credibility Gap—Problem for the Media



By Douglass Cater

Mr. Cater is Director of the Program on Communications and Society at the Aspen Institute for Humanistic Studies in Aspen, Col.

We live in an era when all our traditional institutions are under attack. The Establishment is suspect. Old and private arrangements can no longer be easily defended. The credibility gap looms before all who exercise power in our society, not simply the politicians. Universities, foundations, churches—no institution has been exempt from searching re-examination by those who challenge the way our society works.

There is no reason why the institutions of the communications media should be exempt. They are crucially involved in the public interest. This does not call for government regulation in the manner that the public utilities are regulated. Far from it. But it does mean that there is a right of public review of the media.

Several ways occur to me for helping close the credibility gap and perhaps even improve media performance.

First, it is time for more public awareness of the problems of the media. How the news is produced has

been kept in dark mystery, even as the press strives to throw the fierce light of publicity on decision making elsewhere. It would be refreshing, first of all, for the public to know that the collecting, processing, and distributing of news require judgments all along the line. Human judgments. It would be even more helpful to credibility if there were more frank discussion and mutual criticism of human error in the reporting and processing of news. For too long the communicators have operated according to Randolph Churchill's dictum that “Dog don't eat dog”. When one of them commits folly, everyone else looks the other way.

One cannot expect self-criticism to be too rigorous. But there is no reason why the newspapers can't be sharply critical of television and television of the print media. And there is reason to encourage more young men to follow in the footsteps of A. J. Liebling and Ben Bagdikian as thoughtful critics of the media. Where are their successors?

One heartening prospect — if not

universally favored — is the recent decision of the Twentieth Century Fund to take the lead in sponsoring a National Council on Press Responsibility and Press Freedom. Urged by a distinguished task force, including some leading representatives of the media, such a Council could investigate grievances, press for higher news standards and build better public understanding of the complexity of communications.

A second area of public accounting involves the structure of communications. It is time for an institution to look at the system as a whole. How is the health of the media? Why are there so many exits and so few entrances to the newspaper business? Must one national magazine after another die without a public accounting of their failure? Should the tax laws allow conglomerates to bid for media properties with different kinds of dollars than individual entrepreneurs have access to? How can we provide new incentives to maintain diversity in media ownership?

All these questions and others are worthy of serious inquiry. We need to know more about how government impacts on the media with its *ad hoc* and random policies.

A non-government Institute for Communications Policy would not have a humble assignment. It might start at the bottom by examining exactly what is the picture that reaches the citizen. Then it could proceed to define areas of organized intelligence missing from that picture. And, finally, it would come to the question of what role the media might be expected to play — the existing media, and, possibly, newly created media.

I don't believe we should jump to the conclusion that our existing media represent the last word in communications. There is room for innovation.

from AWARD—CLASS 18

Robert Capa Gold Medal (LIFE) for superlative still photography
from abroad requiring exceptional courage and enterprise

Clive W. Limpkin for "The Battle of Bogside" (Penguin Books)



Boy screams abuse and hurls rocks at
observation slits of armored vehicle . . .



Collecting children from school, mother and children
are caught in the crossfire of stones, rubber bullets and gas . . .



Young bomber hurls a Molotov Cocktail,
nearly setting himself aflame . . .

from AWARD—CLASS 13

Best book on foreign affairs

David Halberstam for "The Best and the Brightest" (Random House)

Mr. Halberstam describes his personal experiences in the war in Indochina, and his view of the decisions made by military and governmental leaders which involved the United States in that conflict . . .

Yardstick media such as public television should be given a fair and well-financed opportunity to prove their worth. Just as "Sesame Street" has demonstrated marvelous new techniques of stimulating pre-schoolers, there may be untried ways of reaching adults with a more adequate picture of the world beyond their immediate horizons.

It was my privilege to ride herd for the President on the legislation that created the Public Broadcasting Corporation. I believe it to be one of the more helpful initiatives in the communications field during the past few decades. But I am full of fears for public television. Hand-to-mouth appropriations as a means of financing it could lead to all sorts of pressures that would destroy its integrity.

I am well aware of the derisive greeting that my suggestion for a new institution will receive from many veterans in the communications field. I remember the abuse heaped on the Hutchins Commission nearly a quarter century ago. This many years later, the Hutchins Report does not seem such a radical document. Its main message was that the press could best maintain its freedom by becoming more accountable. Its most daring proposal was to create an agency, independent of government and of the press, to appraise and report annually upon the press.

The Hutchins Commission listed society's five expectations of the communications media:

1. A truthful, comprehensive and intelligent account of the day's events in a context that gives them meaning.

2. A forum for the exchange of comment and criticism.

3. The projection of a representative picture of the constituent groups in the society.

4. The presentation and clarification of the goals and values of the society.

5. Full access to the day's intelligence.

These are hardly a very startling set of expectations. It would be helpful if a new commission took a look to see whether we have moved closer or further away from realizing them.

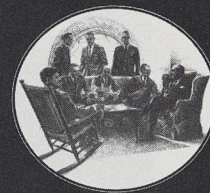
But the fact is that the communications business is often treated by its spokesmen as the last preserve of rugged individualism. Although media have grown into vast corporate enterprises, its spokesmen keep up the pretense. The First Amendment is treated as an ironclad bar against probing into the adequacy of communications, even as the publishers pushed through an act of Congress exempting them from the Antitrust Act.

"For too long the communicators have operated according to Randolph Churchill's dictum: 'Dog don't eat dog.'"

Let me be clear. When I argue that the communications media are involved in the public interest, I am not talking about the official government's interest. They do not belong within Spiro Agnew's mandate. Indeed the media should probe more relentlessly into the significant business of govern-

David Halberstam

The Best and the Brightest



ment and hold public officials to stricter accounting on issues of public concern. A press with true grit would not docilely accept the decline of the Presidential press conference as a rigorous and regular institution for putting the Chief Executive on the spot. Government leaders must not be relieved of their obligation to help create the picture of reality on which men can act.

More threatening than the frontal confrontation between government and the media is the subtle blackmail that affects the flow of the news without the public's awareness. Within the White House now exists an Office of Telecommunications Policy. A predictable bureaucratic effort of coordinate policymaking, it nonetheless heightens the danger of invisible pressures for caution and conformity by the media managers.

Concern for communications should not be left solely to government or the media. Others have a role to play in setting the goals, defining the problems, and keeping check on shortcomings. Freestanding institutions need to be created to maintain countervailing powers.

For we are dealing with the most critical function that holds a free society together—how it communicates. And the challenge in a society grown as big and vulnerable as ours is formidable. There is a story, perhaps apocryphal, that the dinosaur did not go out of existence because he was too big or too clumsy. What really happened was that his communication system did not create an adequate picture of reality on which the dinosaur could act. That story holds a lesson.

For the finest tapes,
the truest sound, the
most exacting tastes
know and demand

BASF



Magnetic Recording Tapes

BASF Systems

Division of BASF Wyandotte Corporation



Few things in life work as well as a Volkswagen.



YOUR FINANCIAL EYES AND EARS

Close to a deadline
with a Wall Street dateline?
Call Henry Gellermann,
our First Vice President,
Marketing Services.
He'll quickly arrange for
the remote or quote you need.



BACHE & Co.

Incorporated

Members: All Leading Exchanges • Founded 1879

100 Gold Street, New York, N.Y. 10038

Telephone: 797-3733 • TWX 710-581-5890

Cable: BACHECO

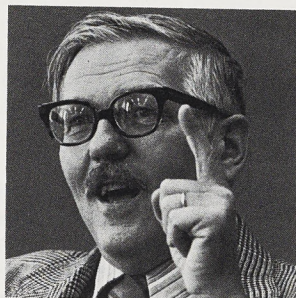
**Keep your car
performing at its best
with Gulf gasolines,
motor oils, tires,
batteries and
accessories.**



Gulf Oil Corporation

Print and Technology

The Editor as a Proof-Reader



By Edmund C. Arnold

Mr. Arnold is chairman of the Graphic Arts Department of the Newhouse School of Public Communication at Syracuse University.

We are in the midst of a revolution—the word is used advisedly and emphatically—in newspaper technology. Three general areas are affected: Typesetting, printing, and distribution of the finished product. And in each the question is raised: What will be the effect of the new technology on the work of the reporter and the editor?

TYPESETTING

Consider this situation: A reporter, using a conventional electric typewriter, types his hard copy; as he does so, he also produces a magnetic tape. Fed into a system best described as closed-circuit television, this tape projects the copy visually on a small screen.

The copyreader, watching the screen, spots a misspelling, a punctuation error, a sentence that needs polishing. He directs a “blip,” a spot of light, to the proper point in the copy and, on his electric typewriter, makes the desired editorial change.

Now the edited tape is carried or transmitted to the composing room, where it actuates a typesetting machine—hot or cold, metal or phototype.

The reporter has become a typesetter; the copyreader has combined the proofreader's chores with his own. America's first “editors and publishers” were printers who started newspapers to assure themselves at least one steady printing job. Only in this

century—only within the past decade on some weeklies—have editorial and mechanical functions become so split that the newsman usually forgets any kinship with the back-shop crew. Now we are coming full circle.

This new liaison between newsroom and composing room will save great chunks of time, especially at crucial points in the production cycle. It will also, to the delight of publishers, save great chunks of money. As Ben H. Bagdikian notes in the current issue of the *Columbia Journalism Review*: “When the Worcester, Mass., *Telegram and Gazette* spent \$89,000 for an optical scanner to read copy by computer and convert it to type, it replaced 12 paper-tape punchers who used to be paid \$120,000 a year. The Dow Jones Co., a pioneer in newspaper technology, calculated that investing \$1.5-million in automation since January, 1969, has paid for itself in pretax profits every nine months.” But the technological revolution will not in itself assure us of better newspapers. Our technology right now is capable of producing a better product than we are offering the public.

For verbal reporting we need nothing more advanced than the movable type Johann Gutenberg invented in the fourteen-fifties. For non-verbal reporting, we have cameras, photographic materials and techniques fully adequate to our needs. (The great

weakness of photojournalism is not in hardware; it is in the editors who do not know how to use the good photography constantly available to them—and are unwilling to learn.)

What technology can do for the reporter is to package his message—verbal or pictorial—in a way that will assure him of readership. The greatest story since the Ark landed on Ararat or the greatest picture since the burning of the Hindenburg is literally useless until it is read and comprehended. Technology can create a package which the reader looks forward to every day, and in which he is willing to invest the physical and mental effort necessary to complete the communications process.

A major link in the intricate chain of communications is the typographic excellence of a newspaper. Newspapers that are heedless of typographic errors and slovenly in typographic layout create their own credibility gap. “If they're this careless about how they look,” believes the reader, “they're probably just as careless with the facts!” Newspapers that are difficult to read or unattractive in appearance will go unread and that means—although it may take some time to materialize—that they'll go unbought by potential reader and advertiser alike.) So attractive packaging and printing of the news becomes truly a matter of life or death for a newspaper.

The reader doesn't give a hoot in Hades about the production of a newspaper. He doesn't care if type is set by hand from a California job case or by a Linotron that can set the whole Bible in an hour and a half. He doesn't care if it's printed by letterpress, offset, rotogravure . . . or handlettered by lamas in a Tibetan monastery. All he cares about is the package which is placed in his hands.

Careless or inept use of “cold type” has pushed too many newspapers down the ladder of quality. Cold type includes “strike-on,” which is produced by typewriterlike machines; “repro (reproduction) proofs” of metal type; “phototype,” pictures of the alphabet—on photographic paper or film—that are produced as an or-

dinary snapshot is, by sending light through a negative; and "videotype," which "draws" a letter on a cathode-ray tube and then takes its picture.

No public complaint about newspapers is more bitter than that about computerized typesetting. The computer itself does not set type. All it does is arrange type in justified columns, those with straight right- and left-hand margins. How well it does its job depends on how well it is programmed.

Because English has such a poly-

"The only thing that technology can do for the reporter is to package his message."

glot ancestry, the "rules" of syllabification are apparently outweighed by the exceptions. Each exception must be programmed into the computer—at a cost of human effort and the machine's memory capacity. Some publishers "save money" at this point, and thus we have such unappetizing examples of divided words as thro/ugh, sho/es or pigs/kin. (Proper names are a terror. *Kruschchev* appeared often enough to warrant programing. But a similar name appearing only in an obituary . . . ouch!)

The same false economy that tolerates such abominations will usually skimp on proof correcting, too. So the reader, confused or annoyed by atrocious typesetting, probably has reason for his assumption that the humans involved are idiots. Nor is the public placated by the lame—but persistent—admonition, "We're changing our methods; you'll have to bear with us." The public doesn't have to bear with us, and it won't. There is no more reason to bear with a newspaper producing an inferior product than with a maker of cornflakes who tries to peddle an inferior food because he hasn't invested enough in research, development and testing. If newspapers must circulate field tests, they ought not to have the audacity to charge regular rates!

PRINTING

Before we look at the new technology in our second area—printing—let's take a moment to expose today's newsman to his printing forebears. "Lithography," invented in 1799, works thus: On a slab of limestone, write or draw a message in a greasy substance. Slop the stone with water; it will wet the stone but the primal aversion between oil and water will repel the water from the greasy image. Now

roll some oily ink across the stone. The water will repel it but the greasy image will attract it.

So now there's a layer of ink exactly and only on the image. Press a sheet of paper down on it and the ink will transfer from stone to paper—and you have a lithograph.

Now move on a century to 1905 and make a few simple changes. Use an aluminum plate instead of stone; put the image on by photography. Then, instead of lithographing the image to a piece of paper, transfer it to a rubber blanket wrapped around a cylinder. Then "set off" (or offset, if you will) the image from the blanket to the paper. Now you have "offset lithography."

The resiliency of the rubber blanket allows it to accommodate to the irregular surface of newsprint and so with offset we can reproduce halftones with three times as much clarity as we can by letterpress.

Today, the ANPA Research Center at Easton, Pa. (and Lord knows how many other researchers) has a new concept. The printing plate itself is rubber, combining the functions of both the original limestone or aluminum with that of the rubber blanket. The process is called "direct lithography."

The significance of this new process is that conventional rotary presses, on which metropolitan dailies—and many, many others—are printed, can now be converted to lithography. They cannot be changed to offset presses because there just isn't any room to place the rubber-blanket cylinder. But if the conventional curved stereotype relief plate is replaced with the rubber plate-blanket—we're in business.

The major advantage of lithography is that we can carry much finer detail in halftones, some 14,000 dots per square inch as compared with 4,200 in letterpress. This should renew opportunities for photojournalism that were foreseen right after World War II but failed to materialize in the daily field. The high reproduction quality of lithography and the availability of color at a cost low in time and money, might just possibly encourage better editorial use of pictures.

But traditional methods will continue in use, too: letterpress (relief) printing and hot metal type set on line-casting machines—the hallowed Linotype or Intertype.

In letterpress, a raised element captures ink on its face and then deposits that ink onto paper. A rubber stamp is an excellent example. So is the proof press in the composing room. Relief type, usually still in galleys—shallow metal trays—is inked by a roller called

a brayer. A piece of paper is laid onto the type and a cylinder rolls across it to transfer the ink to the paper. (In a slight modification, the paper is wrapped around the cylinder and then rolled across the type.) A few American newspapers are still printed by large flat-beds, but a daily of any size must be printed on a rotary press, which allows much greater speed. On a rotary, the printing surface is curved into a cylinder. An opposing impression cylinder presses paper against the inked type. The paper comes off an "endless roll." (Actually nothing can be endless. But by means of an ingenious device called flying paster, the leading edge of a new roll of paper is pasted to the tail end of the depleted roll without even stopping the press. So, in effect, the paper supply is endless.)

In order to create that curved printing surface, the stereotyping process must be used. A relief form is made up in the customary flat surface. A "flong" of thick and pliable paper is pressed under extreme pressure upon the page of type. It thus becomes a perfect mold—a matrix or mat—of the original type. The mat is then bent into a semicylinder and placed in a shallow box of the same curve. When the box is filled with molten type metal, the resulting cast is a curved duplicate of the original flat form. This is the stereotype or "half-round".

The necessary curved printing surface can also be achieved by "wrap-around plates" made of material flexible enough to wrap around the printing cylinder. Rubber plates are used in the "flexographic" process to print such items as cartons, plastic shower curtains, and foil wraps, but have never been satisfactory for newspaper use. But plastic plates are now in field use—greeted by various intensities of enthusiasm, to be sure, but workable and improving.

From a pasted-up page of cold type, a photographic negative is made. In one process, a thin layer of molten plastic is flowed onto a flexibly thin sheet of aluminum. The plastic is exposed to light coming through the negative. That part which is hit by light will harden; the rest remains soft and is washed away by water. The resulting plate is wrapped around the printing cylinder.

In a similar process, a sheet of thicker plastic—but still so flexible it's actually as limp as a piece of canvas—is exposed to the negative. Again, the areas hit by light are hardened and the rest washed away sufficiently to produce relief elements but shallow enough to retain the unity of the plate. This, of course, is also wrapped around

the cylinder.

Even as this was being written, the Gannett newspaper organization announced a \$2.5 million project to use laser beams to cut relief printing plates from plastic. So, again, one of the newest tools of technology is being wedded to the oldest form of printing with exciting prospects of speed, quality and economy.

But though the new technology means that cold type and pasteup can be used for both relief and lithographic printing, hot type will remain a trusty tool of newspapers. For example, repro proofs, which are cold type by the time they are pasted up, begin as hot metal, and so linecasters can be well used for lithographic printing (many metropolitan magazine sections are offset), or the making of wraparounds.

Furthermore, remaking pages for later editions is done more conveniently and faster by manipulating Linotype slugs than by rearranging cold-type elements in a pasteup. By using paper tape produced manually or by computer, the Linotype's speed can be increased to more than double that of the human Linotype operator. And even he can go faster—if his union lets him!—thanks to major redesigning of his venerable machine.

So the larger metropolitans, at least, will be using hot metal and letterpress for a long while yet, and some smaller dailies have reconsidered plans to go offset and are upgrading their letterpress facilities.

DISTRIBUTION

Finally, what will be the effect of the technological revolution on the distribution of the finished product? Some observers envision facsimile delivery of the newspaper directly into the reader's home. This is technically possible; The Wall Street Journal, among others, is transmitting full newspaper pages between distant points. But I'd bet a medicinal Scotch that such home delivery won't happen within a current lifetime.

The cost of the receivers would be astronomical. I don't think any realist would expect the typical American family to invest the equivalent of a color television set just to receive a daily newspaper, and the plumpest of journalistic fat cats couldn't afford to have the newspaper assume the costs. Maintenance would be a headache of epochal proportions. Everyone who has worked with even an AP or UPI Teletype knows that.

But this Buck Rogers receiver would have to be far more sophisticated than a Teletype. For it would be a rare reader who would wade through

the day's budget of news copy in print-out form. News must be packaged attractively to induce readership; that would mean highly sophisticated facsimile transmission, with attendant complications and costs.

Even granting that in-home delivery were feasible, what about street sales? You can't have a fax receiver at every newsstand. And you sure as shooting can't exist without street sales. Neither can you afford printing presses to produce street editions while others are delivered via wire.

While most competent observers do not foresee the use of facsimile transmission of newspaper pages into the reader's home in the near future—if ever—the process has implications that intrigue the newsman.

It calls for a precisely detailed "picture" of a newspaper page to be transmitted by wire to a distant receiver. In itself, this is not sensational. We have been transmitting photographs for decades.

In its earliest use, facsimile transmitted page dummies to distant printing plants which still had to set their own type. Duplicates of pictures were sent to show how they should be handled by the printers, but the actual camera copy for platemaking had to be transmitted physically. Fax was good enough to be used for proof-reading when editorial offices were distant from the printing facilities.

So it was possible to produce "national publications." News magazines,

especially, were truly national magazines: The reader whose magazine was printed in the San Fernando Valley got exactly the same magazine as the one whose copy was printed in the Connecticut Valley. If there were some editorial changes for regional appeal they were minor—in content and volume.

The newspapers that came closest to being national were The Wall Street Journal, the Christian Science Monitor and the West Coast edition of The New York Times. These used common copy and common page layouts to some extent. But each was basically produced in an individual plant as a "local" product, and there was always the opportunity, temptation and occasion to revise the parent edition for greater local appeal.

But now facsimile can be transmitted at speeds rapid enough and—more important—at quality high enough so that printing plates can be made from the fax. Thus a paper which is edited, typeset and paged at a central point can be printed in several distant points simultaneously. On a daily basis, as he has been on a weekly basis, each reader can receive the identical publication in Portland, Ore., that he does in Portland, Maine.

The dream of a national newspaper, prompted by the great national papers of Britain and nurtured by the growing trend toward chain ownership in the United States, is now entirely feasible.

from CITATION—CLASS 14

Best cartoon on foreign affairs

Warren King, The New York Daily News, for "Quarantined"



From a technical standpoint, that is.

For now that the adverse geography of America has been vanquished by the facsimile process, newsmen are not nearly as enamored as they once were by the concept of a national newspaper. Most of them realize that it is local news that is primarily demanded by the reader. The typical American doesn't want to read about Nixon, Warhol or Mailer. He wants to read about his son's Little League, his own

service club, and his own local tax rate. Only a newspaper that offers him solid local reportage will be welcomed enough and looked at long enough to expose him to wire news.

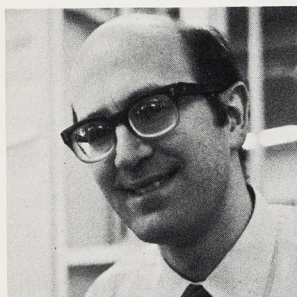
There simply is no sufficient demand for a national newspaper to make it economically feasible. A newspaper can exist only if enough readers—and advertisers—want it. So the dream is being laid to rest, albeit with reluctance. And the newsman—like his bus-

iness-office colleagues — is becoming more realistic.

All that wondrous new technology is not changing human nature. The formula remains: Interest is inversely proportionate to distance. The reader is interested in local news. No matter how easily it can be done, he doesn't want his daily newspaper edited in New York, Washington or Chicago. He wants it edited at the very center

Con't on page 26

Goodbye Pencil and Gluepot



By Howard Angione

Mr. Angione, an editor at the AP's General Desk in New York, has handled much of the liaison between the editorial department and the communications department during the installation of the CRT systems.

When installation of CRT — short for the Cathode Ray Tube used to display stories—terminals at the AP's General Desk last May, several of the editors were heard to grumble that the new technology was trying to turn them into technicians.

They swore eternal allegiance to their trusty old pencils, and lamented the passing of the "dusty, gluepot city room" journalism, which was all that even the younger staff members had ever known.

"I just never thought I'd have to learn to cope with a sophisticated piece of electronic equipment like this," one modishly long-haired desk man said. "I worry that we're not going to be as aggressive in editing copy on a machine."

That was before he learned how to use the "batch move" key that shuffles paragraphs in less time than it took to cut copy apart, much less paste it up in a new order. Before he learned how to eliminate whole paragraphs with the touch of two keys. And before he developed the habit of keeping a finger poised near the "word remove" key for scalpel-like pruning on even the basically "clean" story.

The keyboard of the CRT is essentially the same as that of a typewriter. It seldom takes more than two days to learn how to use the dozen or so additional keys that make a CRT terminal perform its electronic wizardry. Within a week, there are few who don't claim to some proficiency.

To write a story at the AP, you type the letter N, a colon, and from one to

six letters or numbers on the keyboard, watching them show up on the screen. Then press a key marked EXEC—for "execute"—and a clean sheet of electronic "copy paper" flashes up on the screen.

A small, rectangular pulse of light—a "cursor"—indicates where any action taken at the keyboard will appear on the screen. It advances automatically with each character typed, just as a typewriter carriage advances each time a key is struck. To move the cursor up, down, to the left or to the right, you use one of four extra keys. Each has an arrow indicating the direction in which it will move the cursor.

If you make a mistake, you can move the cursor back and either write over what is there or, by pressing a key marked INSERT, slip in words or letters just to the left of the cursor. There is also a key to eliminate a single character, another to eliminate a word, another to delete a sentence, and a two-key combination that will zap a full paragraph. These features are a particular boon to the writer who likes to keep typing until a phrase looks right, then go back and remove the false starts. No XXing out here, just eliminate the unwanted material faster than you could XX out, and when you're finished, the copy is "clean" without retyping.

When you are finished, press the CLOSE FILE key, and the story peels off the screen and into the computer, whose memory is capable of holding 500,000 words.

To call a story back up on any screen, just type O, followed by the combination of up to six numbers or letters that were used to assign the story a file number in the computer. You or an editor can make further changes using the keys already described. Two short takes may also be combined into a longer one by typing a simple sequence of characters on the screen.

All stories sent to New York by domestic bureaus automatically come into the computer's memory storage, and may similarly be called up on a screen for editing or rewriting. To keep editors abreast of what has arrived, the computer types out the first 30 words on a teleprinter. Editors use the "index slips" from this printer to keep track of the story's number in the computer memory and obtain a general idea of the subject matter.

A separate but almost identical computer stores every story sent to New York from bureaus abroad. Editors on the AP World and Cables desks can call the stories up on their CRT screens for editing, and any story intended for domestic use can be zipped over to the domestic CRT computer at 1,000 words per minute.

Printers that operate at 1,000 words per minute provide a written record for file purposes of every story that enters either computer. High-speed printouts can also be made of stories that are composed directly on a CRT screen.

When a wire filer has been told that a story is ready to be transmitted, he types a command on the screen and presses the execute key. A typical command for the A wire might read XA:c616.

When the story is sent on the wire, it moves exactly as it was last shown on a CRT screen—the risk that retyping by teletype operators might introduce errors is eliminated. When an occasional garble does occur, it's usually due to static on the transmission line, not problems with the CRT operator.

Day after, full 12-hour filing cycles go by on CRT-operated wires without the need to file a single correction to repair a typographical error. One

newspaper managing editor who keeps close watch on the wires recently observed: "Typographical errors seem to have been lowered to just about the irreducible minimum." Each day still has its quota of corrections in editorial content, but even the number of these has been reduced as it becomes possible for editors to spend more time reviewing stories carefully and less time shuffling paper.

A story remains in the computer memory until an editor gives a specific command to eliminate it. A typical command for this purpose might read KILL:a202, and be followed by pressing the execute key. For the man filing several wires, this retention feature makes it possible to immediately transmit a story on a circuit where it is prime news, then send it later on others.

That's about it. There are some additional commands to make the com-

puter display on the screen lists of stories in its memory, but these commands are similar to those already described for other functions. A few special wrinkles are a great help on projects such as election night tables, but details of those are left to the technical staff or to an editor who gets kicks out of gadgetry.

None of this should be taken as a suggestion that the CRT era doesn't have bad days. When the system was installed, the computer had frequent bouts of electronic indigestion, but these "bugs" have been worked out of its intestines and it now performs flawlessly for days at a time. When the computer does get temperamental it doesn't make small mistakes that may go hours before they are caught; it either stops altogether or starts putting out such obvious junk that you immediately know something is wrong. The technical staff generally is able to get

the computer back into operation within minutes of a failure, and a backup computer is available if the problem turns out to be major.

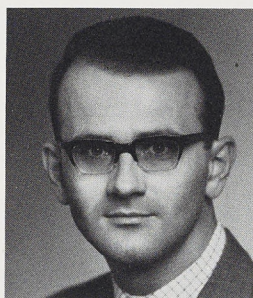
Once the psychological barrier has been overcome by reporters and editors who pride themselves on not being "technical types," the CRT system becomes a good friend that allows them to take more pride in the accuracy of their work.

About two weeks after he lamented the passing of his beloved paste pot, the editor who had worried about the electronic barrier called an urgent story up on his screen. He made a few changes, pressed the close file key, and gave a transmit command that set the story moving, letter-perfect on the A wire. "You know, I really think this gadget is going to be ALL RIGHT," he said, raising his hands from the keyboard in a gesture that would have done Van Cliburn proud.

It's a new game, Scoop

By Peter Grose

Mr. Grose, foreign correspondent for The New York Times for ten years, is now temporarily attached to the editorial board of The Times.



My favorite nightmare during all this talk of technological progress in the news business involves the day we discover that there is no need for anything human at all between the event and the reader, only a whirring chain of computer tapes observing, recording, describing, printing and distributing pure, unadulterated *news*, without fear or favor, with malice toward none. The reporter goes the way of the lino-type and the flatbed press. Then the nightmare ends with this stunning question: By the year 2084 who says there have to be any human readers? (Note the deftness with which my subconscious added a century to Orwell—otherwise he's getting too close for comfort.)

My nightmare overcomes the mortal frailties of the little old reporter, but we really should do something about those same frailties in the little old reader. Let's have real objectivity—and we can, if only we do away with the nuisance of humanity.

For the present purposes—and repose—of the Overseas Press Club and its members, let the long run take care of itself. The problem now is to figure out what the human function is amid the technology now available. What should the man in the field be doing these days, with all the facilities at his disposal? We're used to clucking over the way things have changed since Waterloo and the carrier pigeons, but do the attitudes of today's reporters really reflect how much things have changed just in the past decade?

When I was a young reporter, I had a deal going in the Congo that seemed perfectly reasonable at the time; the fact that no one complained showed how naive we all were. I was

the AP staff correspondent in Leopoldville (see how long ago it was?) but caused no ruffled feathers in Gallagherland when I did some stringing for CBS. We all agreed that for my radio personality I would use my middle name.

The routine was that I would conscientiously file for the AP first, then whip over to the radio studio and come up as Peter Bolton with essentially the same stories. What no one, least of all I, thought about was that my radio dispatches would be heard on the morning news programs, but the AP bulletins would not be in print until the PMs. Peter Bolton was scooping Peter Grose regularly by several hours without even realizing it.

Even as late as 1964, when I had moved to *The Times* and Saigon, I would file by commercial cable with a transmission time of 8 to 12 hours—rpt hours—and no editor ever complained to me.

The technological change with the biggest effect on the life of the reporter is obviously the present ease of communications around the world. When I started with the AP in the Congo, the old hands warned me that getting the story should be budgeted at no more than 40% of the energy available—the other 60% would be needed for getting it out. Life was frustrating, success on the job was capricious: the UPI man and I put down our bulletins about Tshombe's arrest in remote Coquilhatville at the same moment (that was a big story at the time, if you can believe it). His arrived six hours after mine; I was deluged with hero-grams from Bassett, and all I could do for the UPI man was pick up the check as he drowned himself in even sweeter stuff. And, of course, it went the other way the next time.

The communications satellites and high-speed teleprinters were not an unmixed blessing for the reporter at the end of the line. As communication uncertainty diminished as a factor, the skill and sweat of the actual writing became more and more crucial. Terror hit the man who was accustomed to thinking he had done his job well if he could get three tight factual sentences over; now he had to write it brightly enough to satisfy that wise man on the copy desk, whose idea of working-day frustration was getting stuck on the IRT during the rush hour. There were no communications problems to blame, and the wise man could even telephone you back to quibble about your adjectives, if you were brash enough to write any.

I confess to acting like the wise man myself with my *Times* colleague Tony Lukas on the night Indian Prime Min-

ister Shastri died in Tashkent. The Russians had laid on some splendid Telex links between Tashkent and Moscow for the big Indo-Pak conference, and from my bureau in Moscow I had easy and direct telephone links to London and New York. The story broke right against the first edition deadline, and Lukas had already gone to bed. Tony, who of all reporters I know cared so deeply about the quality and integrity of his writing, pounded out an impassioned little plea on the Telex line after filing his dramatic first take, asking if I could utmostest expedite his copy to New York quickest possible.

He was used to Delhi communications—not then up to the Moscow standard. Instead of responding in soothing and gentle tones of reassurance, which would have comforted him as he went on constructing a smooth-flowing lead, I snapped back, “Keep it coming fast, communications nono problem, first take already in Newyork and they need more.” Though it’s always nice to know your copy is getting through, there was a certain elegance in taking an extra half hour to write the story well and know that communications were just a matter of luck anyway.

With fast communications and the time lag between the event and its publication so shortened, the reporter’s job has changed. For the radio newsman, it’s back to the old carrier pigeon operation of getting those three tight sentences of fact across quickly. But for almost everyone else, certainly the correspondent of a newspaper, there’s a more subtle demand.

Contributing to this demand is the complexity of what people now regard as news. Facts no longer have the impact they used to; there are too many of them. There are precious few facts that can be conveyed these days in a terse sentence and galvanize a nation. Contrasting it with the battle of Waterloo, I can’t imagine any reporter tempted to file a bulletin, “The Vietnam War ended today”, for even if it had, no one would be sure enough at the time.

So what should the reporter in the field be doing? He, or, let me quickly say, she, can go either of two ways. He (or she) can go after his (her—this is getting silly) own story, leaving the rat pack, counting on others to provide the continuity, investing time and reputation in digging up a situa-

tion that no one would otherwise know about. This is the most fun; it leads to a life of drama and adventure, as in the foreign correspondent novels. It produces some of the best copy in any situation, and, often, the greatest impact. It can bring overnight fame and distinction that has to be sustained by ever more encores. The life of this kind of reporter is time-honored, both carefree and nerve-wracking.

If all the news came from this source, no one would understand anything. The very existence of the scoop artist depends on others capable and ready to fill in the gaps, to keep a story going with the continuity and balance that explains just how we got to today from yesterday. For this kind of

“Reporting is a less glamorous job than it used to be; it is far more subtle in its demands.”

reporter, discipline and organization of daily work, the network of contacts and depth of background knowledge are the essential tools. Life is more stable, less adventurous. Readers may not remember any specific stories by this kind of reporter, but their general knowledge and impressions of a situation will derive from the cumulative, day-after-day skill, which is brought to the coverage.

It is this latter breed of reporter who asumed prominence in an era of rapid and reliable communications. He is the one able to report and explain without editorializing; he doesn’t stop to think whether the newsmaker acted wisely or foolishly, he just tries to understand why the person acted as he did. And he conveys that sense.

Reporting is a less glamorous job than it used to be; it is far more subtle in its demands. It is also more human, more subjective. Equally competent reporters will cover the same situation differently, and both will be doing a good job. For readers are different, in their interests, curiosities and comprehensions. With all the technology, there can be no mechanical standard of news content. Machines can communicate with machines, only people can communicate with people.

Con’t from page 24

of his own personal world, down on Main Street.

The changes that will come will be more subtle. The use of cold type for pasteup, for example, rather than today’s lockup of 3-dimensional metal, will encourage greated use of free make-up—that is, in the style we call “magazinish.” There will be — there already is!—abuse of this new freedom. But if the editor always keeps in mind the needs of his readers, free pages can enhance communication.

Still I’d surmise that most newspaper pages will continue to look basically the same as they do now. For today’s newspaper typography is functional. It makes it easy and rewarding for the reader to consume maximum quantities of body type. The conventional inverted-pyramid story rather than the meanderings of the new

journalism continues as the bread-and-butter of newspapers because it packs most information into a stickful of type.

The “conventional” format will undoubtedly be six columns the “optimum format.” This combines all the advantages of the older 8-column format with drastically increased readability. The Louisville Courier-Journal and The New York Times, The Christian Science Monitor and The National Review, all pioneers in the Op-Ed format, are Exhibit A as we look at the newspaper of the future. Each of them has experimented in varying degrees with the new hardware of our trade. But each has refused to become so obsessed with methods that it forgets the end to serve the reader.

Always we come back to a basic premise: The reader really doesn’t care about the mechanics involved;

he is interested only in the package that ultimately gets into his hands. So the individual newsman must regard the new technology simply as a set of tools to do his old, familiar job better. He should not panic, fearing that his hard-learned skills (and maybe he himself) will become obsolete. They won’t and he won’t.

The difference between copyreading and a TV tube or a sheet of copy-paper, between using a blip of light or a pencil, is no greater than the difference between the carbon pencil and a ball point pen.

Facts must be gathered and words arranged with the same skill for an electronically produced newspaper as was necessary for Public Occurrences. Human input is still the basic necessity, whether it’s by phoning the rewrite desk or producing magnetic tape.

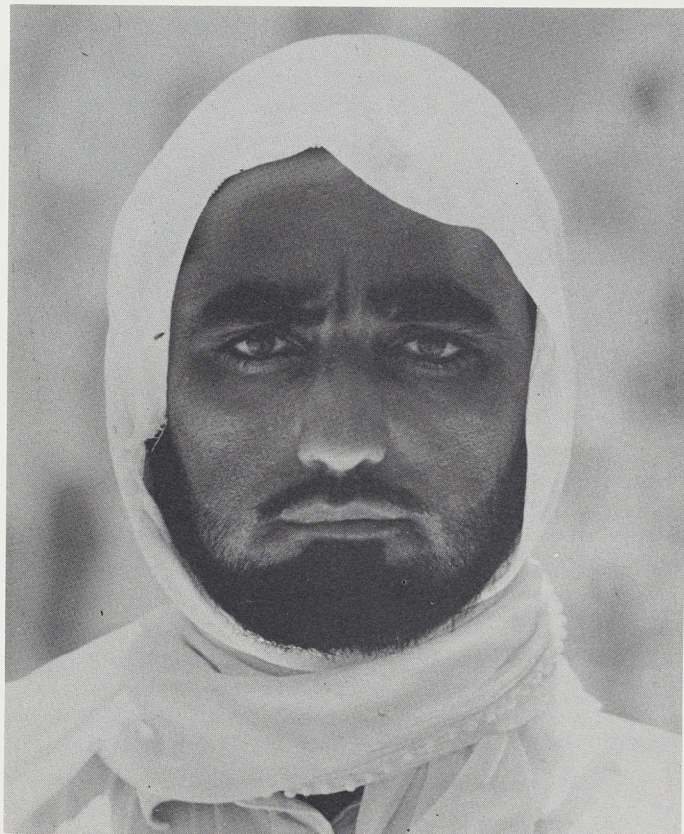
from AWARD—CLASS 4

Best photographic reporting or interpretation from abroad in a magazine or book

**Thomas J. Abercrombie for "The Sword and the Sermon"
in the National Geographic**



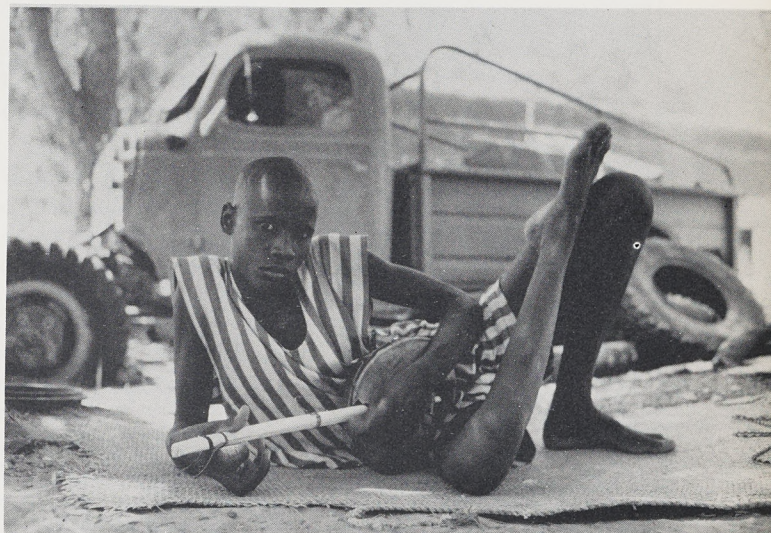
These men of Sana, capital of Yemen, fight traffic on motorcycle taxis. They no longer speed on their horses, as did their Bedouin ancestors, to fight desert battles.



The fierce and resolute eyes of this Saudi Arabian reflect the fervor that spurred Mohammed's first converts.

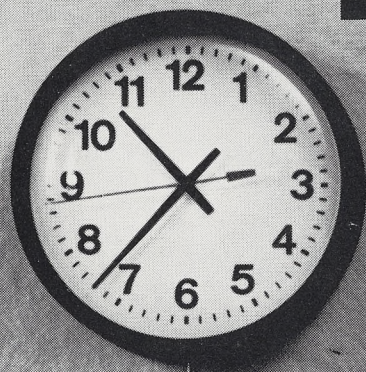


A convert to Islam, this woman's spectacular beauty marks—flaring scars—proclaim her membership in the Gobir tribe, a Moslem Hausa people in Niger.

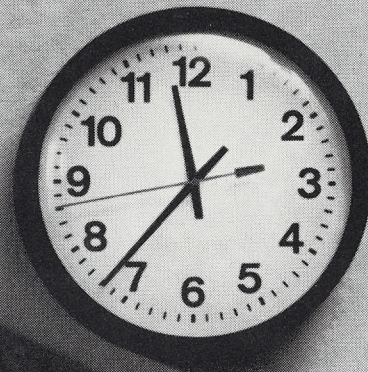


This young Moslem, a prisoner in Chad, comforts himself with a song.

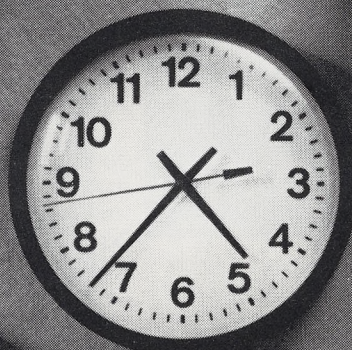
Call us anytime, anywhere.



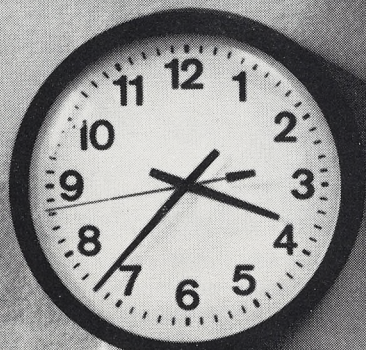
WASHINGTON, D.C.



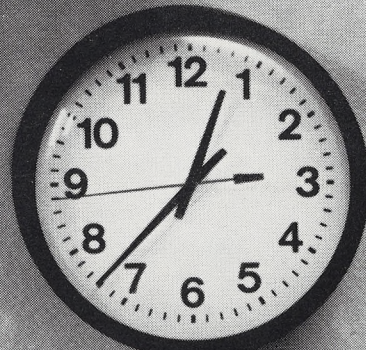
HONG KONG



BRUSSELS



LONDON



BUENOS AIRES

No matter where you happen to be, you'll find ITT staffers ready to give you information about our activities in that area.

WORLD HEADQUARTERS

320 Park Avenue
New York, N.Y. 10022

Edward J. Gerrity, Jr.
Senior Vice President
Director, Corporate Relations
and Advertising

Edward R. Wallace
Vice President
Assistant Director, Corporate
Relations and Advertising

Keith M. Perkins
Director, Public Relations

David H. Kiernan
Director, Public Information

John P. Fitzpatrick
Director, Public Relations
North America

Thomas C. Flynn
Manager, Technical and Trade
Press

Anthony J. Pugliese
Manager, News Services

John L. Lowden
Director, Advertising and Sales
Promotion

J. Paul Jannuzzo
Deputy Director, Advertising and
Sales Promotion

WASHINGTON, D.C.

1707 L Street, N.W.
Washington, D.C. 20036

John V. Horner
Director, News Services

Bernard A. Goodrich
Deputy Director, News Services

EUROPE

J. David Barker
Vice President
Director, Public Relations
ITT Europe, Inc.
11 Boulevard de l'Empereur
Brussels B-1000, Belgium

LATIN AMERICA

Hal Hendrix
Director, Public Relations
320 Park Avenue
New York, N.Y. 10022

Robert Berrellez
Director, Inter-American
Relations
ITT Latin America, Inc.
Calle Sarmiento 500
Buenos Aires, Argentina

CARIBBEAN

René C. Rigau
Director, Corporate Relations
and Advertising
ITT Caribbean, Inc.
Eastern Airlines Building
Suite 601
Santurce, P.R. 00911

FAR EAST AND PACIFIC

Barry J. Deegan, Director
Advertising/Public Relations
ITT Far East and Pacific, Inc.
Box 15349 G.P.O., Hong Kong

AFRICA AND MIDDLE EAST

Peter L. Young
Director, Public Relations
190 Strand
London W.C. 2
England

SERVING PEOPLE AND NATIONS EVERYWHERE

ITT



**First you'll like how
good it looks.**

Then you'll love how well it works.

That's the '73 bumper system found on many new GM cars.

Because behind that lovely mass of sculptured steel and chrome is a shock-absorbing system that lets your bumper take minor impacts.

Now, automobile shock absorbers are nothing new. For over 50 years they've been used to help take up road bumps. Well, General Motors took this principle and turned it around . . . to help absorb front-end bumps.

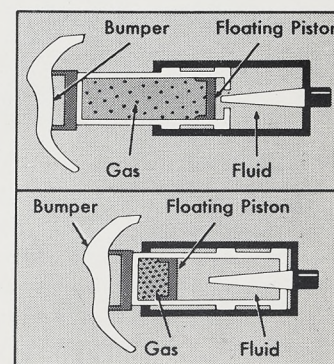
It seems simple. But just consider the fact that the average car going into a barrier at only 5 mph produces more than 40,000 lb./in. of energy—and this

bumper has to absorb it. (Under the same circumstances, a 200-lb. man generates only 2,000 lb./in. of energy.)

It has to work under all kinds of road and weather conditions. In heat. Cold. Over rough roads. And through muddy ones. This bumper even has to take the strain of a jack.

As you can see, the new General Motors bumper wasn't the easiest solution to better bumpers. But we feel it's one of the best.

A bumper that looks good and can take it too.



Cutaway diagram of the General Motors energy-absorbing bumper system. It cushions hydraulically . . . recovers pneumatically.



WE ARE A NATION OF FIBBERS. AND IT'S BEGINNING TO SHOW IN OUR BODIES.

We tell our kids to eat their spinach, but when was the last time you ate yours? We tell ourselves that the slight cough we've had for a year is really nothing. That the little lump will go away. That we don't have time to brush our teeth. To exercise. To see a doctor. Then we wonder why when we get sick.

We indulge our kids in honesty. And we lie to ourselves. We tell them to eat right. To wear their rubbers when it rains. To go to bed early and get plenty of rest. To take their vitamins. To get lots of fresh air on the weekends.

And then we blatantly disregard our own good advice.

Experts have estimated that over 50% of all hospital stays could be eliminated if people practiced preventive medicine.

And preventive health care is nothing more than following common sense. Don't wait until you're sick to go to a doctor. Get a check-up once a year. Eat right. And get plenty of exercise.

Start listening to the advice you give your kids. You'd be surprised what you can learn.

At Blue Cross and Blue Shield, the health of America is our sole concern.

BLUE CROSS   **BLUE SHIELD**

Zenith brings you the two things you want most in color TV.



The best picture of the 6 leading big screen color TV's.

In a recent test conducted by Opinion Research Corp., 2,707 people from all over America looked at the 6 leading big-screen color TV's. They voted Zenith Super Chromacolor the best picture by more than 2 to 1 over the next best brand.

Which color TV has the best picture?	
Zenith	50.1%
2nd best brand	21.1%
3rd best brand	8.8%
4th best brand	8.5%
5th best brand	5.8%
6th best brand	5.7%
Percent of Ballots	

The fewest repairs according to a survey of TV servicemen.

In a 175-city survey of independent TV servicemen, Zenith was named, more than any other color TV, as needing fewest repairs.

QUESTION: "In general, of the brands you are familiar with, which one would you say requires the fewest repairs?"

ANSWERS: Zenith.....	30%
Brand A.....	11%
Brand B.....	9%
Brand C.....	5%
Brand D.....	4%
Brand E.....	3%
Brand F.....	2%
Brand G.....	2%
Brand H.....	2%
Brand I.....	1%
Other Brands.....	3%
About Equal.....	21%
Don't Know.....	11%

We're proud of our record of building dependable, quality products. But if it should ever happen that a Zenith product doesn't live up to your expectations—or if you would like additional details of our surveys—we want to hear from you. Write the Vice President, Consumer Affairs, Zenith Radio Corp., 1900 N. Austin Ave., Chicago, Ill. 60639.

Simulated TV picture.

ZENITH
®
The quality goes in
before the name goes on.®

Extra care in engineering . . . it makes a difference.

Good service is great, but less service is better.

Here's how Chrysler Corporation is trying to give you both.

Like every other carmaker, we've developed programs designed to try to assure your satisfaction on those occasions when you need service. And we're trying our hardest to make them work.

But we think you'll be even happier if you need less service in the first place.

Here are 7 ways we've eliminated or decreased the need for service on all 1973 Chrysler Corporation cars built in this country.

Progress report...

1. No points or condenser to replace. Chrysler Corporation's Electronic Ignition eliminates the distributor points and condenser... the major cause of ignition tune-ups. One major competitor recommends points be replaced every 12,000 miles (or 12 months).

2. No distributor timing adjustments. Chrysler's Electronic Ignition eliminates periodic timing adjustments due to wearing and replacement of the points. With Chrysler's Electronic Ignition there are no points to wear or replace. Most major competitors recommend timing adjustments every 12,000 miles (or 12 months). Chrysler recommends only a timing check at these intervals.

3. Fewer spark plug replacements. Chrysler recommends spark plug replacement every 18,000 miles under normal driving conditions and using leaded gasolines. One major competitive manufacturer recommends spark plug replacement every 6,000 miles under the same conditions, the other, every 12,000 miles.

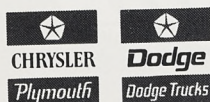
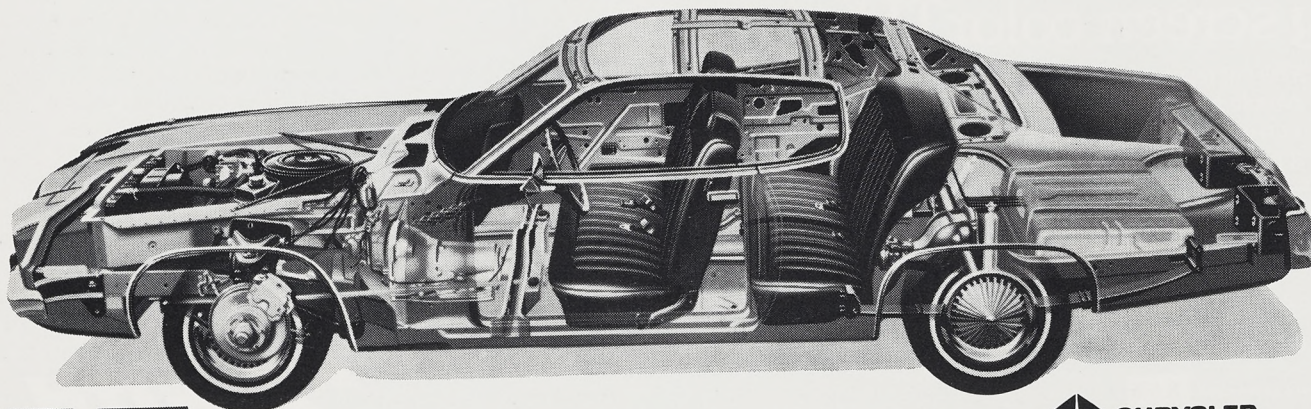
4. Virtually no voltage regulator replacement. Chrysler Corporation's solid state voltage regulator, with no moving parts, is standard equipment on all its cars built in this country. It helps give you longer battery life and it has reduced customer-paid replacement of voltage regulators by more than 90%.

5. No normal transmission service. Under normal driving conditions, Chrysler's TorqueFlite automatic transmission never requires a fluid or filter change, or a band adjustment. One of the major competitors recommends fluid and filter replacement at 24,000 miles. Another competitor recommends a band adjustment at 12,000 miles (or 12 months).

6. Fewer front end lubes. Chrysler's front suspension requires lubrication at 36,000 miles (or 36 months). One major competitor recommends a front suspension lubrication every 6,000 miles (or 4 months).

7. Fewer air cleaner replacements. Millions of test miles prove that Chrysler's air cleaner filter element can last 24,000 miles between changes under normal driving conditions. One of the major competitors recommends a filter change every 12,000 miles.

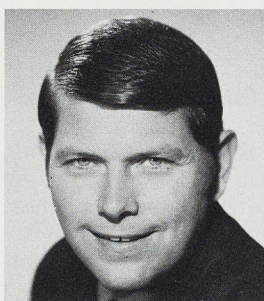
See how extra care in engineering makes a difference by reducing maintenance requirements in Dodge, Chrysler and Plymouth cars.



DODGE • CHRYSLER • PLYMOUTH • DODGE TRUCKS

The Tube— Growing Image

2001? It's old hat



By James W. Kitchell

Mr. Kitchell is general manager of the News Services at NBC News.

As an associate of mine said recently, "2001 is here". Computers, automation, microminiaturization, lightweight metals, satellites, photochemistry advances, improved editing equipment and a multiplicity of telecommunication developments are all having their impact on broadcast journalism. The unending desire to gain a "beat" is continually forcing the technologist to develop the tools that can help the electronic journalist obtain that goal.

The collection, production, and dissemination of news has become the most fiercely fought battle in an already highly competitive industry.

The very fact that more than 80% of the American public relies on the broadcast media as their primary source of news mandates the development of tools to provide the service faster and better.

The industry is rising to the challenge!

Let's examine some of the tools that the well-equipped broadcast reporter might work with today. In radio it could be a tape recorder that is no larger than a pack of king size cigarettes that he carries in his shirt pocket. His microphone could be as small as the eraser on a pencil. However, few organizations have reached that point yet, so he is probably working with a compact cassette tape recorder which he wears on a shoulder strap. It has automatic gain control so that he need not watch the volume meter, and has enough capacity to handle almost any story. Once the material is recorded, all he needs is access to a telephone to get the "actuality" back to his studios. Two simple "clip leads" can be attached to telephone wires by removing the mouthpiece portion of the instrument.

The telephone companies frown on this so they have developed what amounts to a portable radio studio. This device, labeled a 50-A Conference Phone, can be plugged into a telephone "jack," and consists of a special telephone instrument with two microphones and a built-in loudspeaker so that several people can listen to the conversation. It is the

only equipment necessary to broadcast a complete panel program or a sporting event from a remote location.

While this telephone company unit must be leased, a New York company has recently developed a similar type of device that can be purchased. It comes complete in an attaché case. For the reporter in a market that has mobile telephone service, there is another briefcase phone system available that doesn't require any wire connections at all. It is a battery operated transmitter/receiver that contains 10 mobile telephone channels that are adaptable to most cities and keeps the reporter in touch with his office constantly. Should he need access to printed information from his home base, he might have a small facsimile machine with him that operates in his vehicle, or one that could be used with his portable telephone.

The small radio transmitters that are commonly used in news vehicles now have more power and greater range. They also can operate as relay stations for the reporter who carries a small "walkie-talkie" radio thus extending his range and flexibility. We haven't quite gotten to the Dick Tracy wrist radio yet but it isn't very far away.

What is happening in the way of television reporting tools literally boggles the mind. There are so many developments it is difficult to keep up with them.

There has been considerable development and action recently in the utilization of small, hand-held electronic cameras for news coverage. Originally developed for use by the major networks at the political conventions they have been modified to a point where they are more rugged and reliable than the earlier version and can stand the wear and tear of daily knocking around. The particular make and model being used by NBC and CBS at the present time has multiple capabilities. It can be used cable connected just like any other standard television studio camera, or it can be connected to a video tape recorder. It can be used in the field completely independent of external power in conjunction with a portable video tape recorder. The camera operates up to three hours on a changeable battery pack. The video tape machine can record three or four 20 minute reels before a simple battery change is necessary. A third mode of operation makes it possible to transmit *live* from this self-contained camera unit by addition of a small microwave transmitter which is powered by the same battery which operates the camera.

It may sound as though it is very complicated and requires several men. Not so! The methods of operation described can all be accomplished by a two-man crew with the camera being hand held and the remainder of the equipment carried on back pack harnesses.

Recent examples of usage include a report recorded in Harlem after an evening newscast was already on the air and broadcast minutes later from midtown Manhattan, and the arrival home and interview of a local POW returnee *live* during a regular evening newscast.

It must be said that the present equipment although sophisticated is relatively bulky with a total weight in excess of

100 pounds. However, newer developments are already on the way. At the recent convention of the National Association of Broadcasters in Washington, D.C., several camera manufacturers described equipment that would be lighter and more compact: and one Japanese firm demonstrated a hand-held camera system that weighs *only* about 30 pounds. Lest you think that is pretty good, contemplate the experimental phototype system recently shown in Japan with camera, power supply and video tape recorder weighing in at 12 pounds. That's lighter than today's sound film camera.

Before we go selling film short as a news reporting vehicle: the manufacturers in that medium haven't been exactly standing still. New lightweight metals have made it possible to reduce the load that a film cameraman must haul around. Developments in audio technology have made it possible to incorporate automatic sound control equipment right in the camera itself thereby reducing manpower requirements. Overseas and in some stations around the country, the "one-man band" is quite common. A single operator sets up the lights, operates the camera which has automatic sound control, and in some cases even acts as the reporter as well.

"We haven't quite gotten to the Dick Tracy wrist radio yet, but it isn't very far away."

New lenses and improved film emulsions are making it possible to acquire high-quality color film images under even the most adverse conditions. A couple of hours of television viewing today will readily reveal many of the specialized effects that have become possible through process photography and color lab processing.

Speed is a byword, and the alacrity with which a story is edited can spell the difference in making or not making it on the air.

Today's editing rooms are beginning to look like space age surrealism. Alpha numeric displays count picture frames, and computer-driven memory devices store editing information that will allow complete stories to be previewed and adjusted without ever physically touching the original ma-

terial. The old method of scissors and cement is rapidly dying. The modern-day film or tape editor will work with a computer keyboard and his screen connected to several machines containing reels of raw material.

If you think the whole idea is depressing because it is devoid of creativity, just remember that it still takes a "good eye" and editorial judgment to make the picture in the first place, and it takes another "good eye" and judgment to decide what picture's number is going to get into the computer.

Television graphics to complement the raw material of a story are now created through the use of still other computer devices. Almost anything the artist's imagination develops can be created for the television screen by the use of these electronic units. Combinations of type, color, and even animation are now possible through electronic wizardry.

Perhaps the most important development in the arsenal of a broadcast news gathering organization today is the availability of satellite communication. It has put almost every corner of the earth within immediate grasp. Television originations from Europe and the Far East have become the operating norm for the network newscasts. Satellites have made same day stories from Saigon, Bangkok, Manila, Tel Aviv, Beirut, Stockholm, and almost any European location just as easy to broadcast as ones from around the corner.

Good communication to or from almost any point on the globe is as close as your telephone because of satellites. As of early 1973, 80 satellite ground stations were in use throughout the world. Even transportable stations are used to handle events like President Nixon's visit to the People's Republic of China, and Apollo splashdowns from an aircraft carrier at sea.

You might ask, "If all of this technology exists, what is left?" Let me project a concept of what the television journalist of the future will have available to him. He will wear a small hearing aid type of device that is actually a micro-miniaturized satellite receiver to maintain constant communications with his office. He will carry a small *video* tape recorder about the size of today's cassette units. He will have a television camera the size of present home movie cameras. And he will carry a briefcase size satellite terminal that will allow him to transmit from anywhere at any time.

If it sounds incredible to you, just ponder the technological advances that have been made in the past 15 years. If 2001 is here, can 2100 be far behind?

from AWARD—CLASS 12

Best magazine interpretation of foreign affairs
James A. Michener for "A Lament for Pakistan" in
The New York Times Magazine

Torture before execution . . . a soldier of the
 Bengali Liberation Forces and some of
 their own suspected of collaboration . . .



Beyond Television— then there's Cable

By Tim Baskerville

*Mr. Baskerville is a producer
for Television News, Inc. (TVN),
in Los Angeles.*

It was November 18, 1951, when Edward R. Murrow sat bathed in the hot TV lights of a New York studio and narrated the miracle he and his viewers were seeing for the first time. Live, with no film or tape gimmickry, CBS cameras simultaneously broadcast pictures of both the Atlantic and Pacific Oceans. We were not what Marshall McLuhan called a global village, but we were a visually interconnected nation. The program was *See It Now*, perhaps the most aptly titled news telecast in the medium's history. Today we take such phenomena for granted, but those pictures were the beginning of a journalistic revolution. The revolution had many and varied casualties, the late *Life* magazine for example, and it was to change how we perceive ourselves.

A new pattern was born. The TV networks — not individual stations licensed by the Federal Communications Commission — called the shots and defined important events for the two-thirds of Americans who relied on them as the primary news source. Today that pattern is changing.

Non-commercial PBS, the ugly duckling among the four national networks, is in the process of virtually abandoning its news function. Power of the three other networks is under attack from many quarters. The Federal Communications Commission has prevented stations from airing more than three hours of networks programs in the lucrative evening prime time. And the Justice Department has forced networks to divest themselves of certain syndication and program rights, reducing network creative control and profit.

But the biggest threat to networks comes not from the government, but from the expansion of what television is. Just as TV's rise dismantled network radio as it was known in the 40's, so too will the invention of new devices change a medium barely a quar-

ter of a century old. Videocassettes, cable and pay TV, satellites—all are new tools for the communicators and new weapons in the technological warfare for control of civilization's vital resource: information.

We are strutting jerkily into the future. Videocassettes and related forms of canned TV programming have yet to get off the ground. Plagued by noncompatible technology and an overestimated initial market, the infant industry expanded before it was ready. The result was disaster for some companies, delay for others. The immediate outlook is brighter in the educational and institutional fields, traditional customers for similar audiovisual products.

Cablevision, although requiring enormous capitalization and municipal government approval, is gathering steam in its cross-country sweep, gobbling up franchises in big cities as well as in the remote communities CATV was invented to serve. Unhindered by the frequency allocation restrictions of over-the-air broadcasting, cable TV operators can provide homes with as many channels as they believe practical. The FCC's edict that larger operators provide programming beyond merely repeating station signals may eventually spur new advances in electronic journalism.

The advantage of news cablecasting, ironically, is not bigness but smallness. Cable provides local news of neighborhoods and communities, a type of journalism that previously was limited

to small community newspapers. As it stands today, though, only a few big city outfits are making a serious attempt at news programming. An offshoot of the CATV trend, pay television, is steering clear of news altogether.

Hoping to ensnare cable TV as an eventual customer is the newest development in TV news dissemination, the independent direct line news service. The big news technology battle of mid-1973 will be to see who can best provide independent stations with timely network-quality newsfilm. Two companies are squaring off: UPITN, the joint venture of United Press International and Independent Television News, and Television News Inc., a heavily financed newcomer in association with Visnews. Like the visionary men who jumped on the videocassette bandwagon a few years ago, the competitors are a bit premature. Their idea cannot be profitable until domestic satellites reduce transmission costs, but they hope to get a toe-hold anyway.

Winners in either case are the independent stations, long since relegated to journalistic obscurity, when they failed to win network affiliation. Unable to compete against the comprehensive and exclusive service provided affiliates, the independents languished far behind in their function to inform local audiences about national and international events. Direct video line service ought to make it a more even contest.

Ironically, networks will be overjoyed when satellites beam down signals from above the continent, because it will herald a drop in the cost of distributing their product of electromagnetic waves. But it will mean the beginning of the end of the network revolution as we have known it. The vehicle which innovatively informed us in the 50's and 60's will be dwarfed by the myriad of news means to see it now. Murrow would be surprised to see the decline of the form of networking he helped pioneer. But we will be better off. In the coming years we will have more information from diverse sources by different means. And that's what it's all about.

"The biggest threat to networks comes not from the government, but from the expansion of what television is."

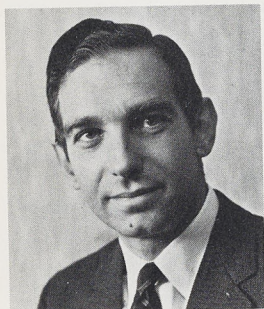
**Howard K. Smith and
Harry Reasoner on
the ABC Evening News.**



**Weeknights on the
ABC Television Network.**



Getting it there by Satellite



By Howard Tuckner

*Mr. Tuckner was ABC News
Hong Kong Bureau Chief
from June, 1971 to
December, 1972.*

For the long-suffering G.I. "grunt," the Vietnam war is over. But American network correspondents linger on, locked into a perpetual race with a flying object—the Hong Kong satellite. Installed about three years ago, the satellite escalated deadline competition in Southeast Asia to a frenetic pitch.

No longer was it enough to make it into and out of a combat situation safely, with strong film; now the film, the script and the voice track had to be at the Saigon or Phnom Penh airport in time to make that one plane to Hong Kong for processing and satellite to the United States the very same day. If you missed that plane in competitive conditions, you missed your deadline.

So, in many ways, the satellite made network journalists no different from print journalists—working for wire services or daily newspapers. Oftimes, the deadline was so tight, correspondents would be writing, the audio-taping their scripts at airports as commercial airliners were warming up—threatening to leave the cargo of words behind.

The need to remain satellite competitive, especially on major stories, led to some strange and extremely frustrating incidents.

In 1971, during the Laos invasion by South Vietnamese troops, there was Terry Khoo, professional ABC cameraman, now dead, helping me argue with a U.S. helicopter pilot in Laos. U.S. helicopter pilots were being used extensively in the Laotian invasion, but were under orders not to fly news correspondents and camera teams into or out of Laos during the operation. We had important film. We had to get it (1) out of Laos back to Quangtri in the northernmost province of South Vietnam; (2) down to Saigon, about 250 miles away; and (3) on to Hong Kong or Bangkok, where by 1971 a ground station for a satellite also had been established.

The U.S. helicopter in that jungle clearing in Laos was on the ground for 30 minutes. Terry Khoo pleaded with the pilots to transport us back to Khe Sanh. So did I. The pilots refused. Orders were orders. Finally, a South Vietnamese chopper pilot decided to fly us to the Khe Sanh.

The material we had was exclusive. How long would it hold up. We had been the first into Laos, but if we did not get the film out of Vietnam and to a satellite point, the exclusivity might soon be gone. Back at Khe Sanh, in the northwest corner of South Vietnam, we were lucky to find a helicopter going to Quangtri. From there, I was able to call the ABC Bureau office in Saigon. It already was late in the afternoon. The ABC bureau, knowing there would be hardly any time to spare for a flight to Bangkok or Hong Kong, reserved a seat for me on the last flight out of Saigon—to Bangkok, in this case. Meanwhile, a charter plane from Saigon was sent to pick me up at Quangtri, to get me to Saigon to make the flight.

Because of the nature of the story, it was decided that I should personally carry the film to Bangkok, if possible, to be in direct touch with the New York ABC office and to help in the feed under what promised to be extreme satellite deadline conditions. At Saigon, I was met by an ABC bureau man, Phil Starck. He had my airline ticket. We had about ten minutes to make the plane. Meanwhile, from Hong Kong, ABC Asian producer David Jayne and a film editor were flying to Bangkok to meet me.

About an hour before the scheduled satellite feed time in Bangkok, I found myself on one knee under a street lamp on a silent Bangkok street. The studio, inside, was too noisy. The narration, on audiotape, into a tape recorder, would have to be done out on the street. As I began to tape the narration, I heard a fence opening behind me. The unwhispering voice into the tape recorder had awakened two Thai peasants. There they stood in the doorway in pajamas wondering what that fool was doing—perched on one knee at 4:30 in the morning on an empty street with a microphone in his face.

Just about every network news correspondent who covered the war in Indo China could relate similar anecdotes. With the satellite making your work more competitive you really never could be sure you had an exclusive—or even that you were remaining competitive—unless you got your material to a satellite point the day the story was filmed.

So aside from trying to cover the news, sometimes under the most difficult conditions, a network correspondent also had to keep a sharp eye on logistics—charter, commercial air schedules. Nowhere was the professional responsibility more hazardous than in Cambodia during the 1970 incursion and in the days following the overthrow of prince Sihanouk. There were only a few planes a week out of Phnom Penh. You had to get your material aboard those planes to Hong Kong—or you would be beaten badly.

During that time, the Cambodian roads really were no place to be driving fast. As many correspondents and camera crews learned, the roads often proved fatal in Cambodia. But there was no other way to report what was happening. There were no helicopters. And the new Cambodian army had no radios. So you drove the roads until you reached a battle scene—or until you were ambushed by unfriendly troops. That is what happened to both George Syvertsen of CBS and Welles Hagen of NBC and their crewmembers. (Hagen's body, to my knowledge has not been found.)

So there you are in Kompngcham, 80 miles north of Phnom Penh, and it is one P.M. You and your competitors have incredible film of South Vietnamese planes bombing and strafing Cambodian positions by mistake, and you know that back in Phnom Penh, there is a 3 P.M. plane going to Hong Kong—and that's it. If you don't make that plane with your hot material, and if one of your competitors makes it, you'll be badly beaten. So, you take to those hazardous roads. You drive very fast—instead of slowly and carefully. You have no time to stop to talk with friendly troops and try to determine if the roads ahead for the next few miles or so are

"You had to get your material aboard those planes to Hong Kong or you would be beaten badly."

safe. And either you make it, or you do not make it. But you must try. The plane is waiting.

But at least commercial planes occasionally came in to Phnom Penh. In Dacca, during the Indo-Pakistani war in December 1971, the airfield was bombed shut to commercial planes by Indian MIGs. The war broke out officially on a Saturday afternoon. I remember that—and always will—because an ABC man named Ed Kinney, after traveling long

hours to get to Dacca, turned right around and left Dacca with some important film—the very next morning. A Saturday morning.

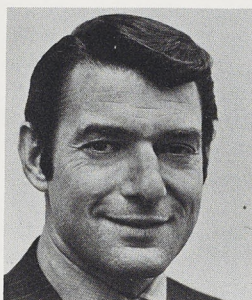
The war broke out while Kinney's plane was in the air, on its way to Karachi. The only thing on Kinney's mind was to get the film he carried to a satellite point. The film was of the Mukti Bahini, the Bengali guerrillas, who played such an important part in the formation of Bangladesh. If Pakistani officials in Karachi discovered what was on the film, Ed Kinney knew he would be a dead man. Kinney and Eddie Chan, another ABC man flying with him, were detained in Karachi. Chan was jailed. Kinney's hotel room was searched—everything except the open suitcase on Kinney's hotel bed. Under some clothing was the hot film. Seeing the suitcase open, the Pakistani police decided not to search it.

After Kinney got Chan out of jail, they both boarded an American evacuation flight for London, a satellite point, via

Teheran. The ABC New York office still did not know Kinney's whereabouts or the subject of the film he carried. In rushing to a phone, Kinney broke his leg. Still, he caught the first plane to London, where the first film of the Mukti Bahini was satellited to New York.

Covering Southeast Asia and the Subcontinent is extremely difficult. And the satellite hasn't lessened the pressure. Elmer Lower, president of ABC News, once said the profession owes much to the handful of journalists who, despite all the hazards, continue to report the news from those areas of the world. Here are some of the Indo China correspondents and cameramen who, in my opinion, honored their profession and themselves: George Syvertsen, Don Webster, John Laurence, Keith Kay, CBS; David Burrington, Phil Brady, Vo Huynh, Vo Suu, NBC; Steve Bell, Roger Petersen, Terry Khoo, Tony Hirashiki, ABC. There were others—but not quite like them.

What it's like in Russia



By Irwin M. Chapman

*Mr. Chapman is currently
Tokyo Bureau Chief
for ABC News.*

The world watched as Richard Nixon, his wife and his party waved farewell to Moscow and boarded their Ilyushin-62 globe-spanning Soviet airliner.

The small group of Americans and Soviets who had been bussed out to Vnukovo Airport for the ceremony waved their little flags. The picture of the IL-62 filled our screens, as the anchor men and guest professors summed up the historic summit. Then the picture of the deserted VIP terminal building filled our screens, and the airplane was not seen again.

As we learned agonizing minutes later—and not from Soviet sources—one of the plane's four engines failed and the Presidential party had to change to a backup aircraft. As Soviet President Podgorny and Premier Kosygin rejoined Mr. Nixon, with much embarrassment of course, he reassured them that the same thing had happened at least once to his own Boeing 707.

But one thing would not have happened when the Boeing broke down, as all of the men in the network control rooms can testify; American television cameras would not have censored out the picture of the disabled Presidential airplane, but would have savored every detail. In Moscow, the American networks were relying on a pool picture provided (and not for free) by Soviet State Television.

It was a fitting valedictory for my three and a half years of covering the Soviet Union for ABC radio and television. During that time, I had spent more man hours—or so it seemed to me—writing memos about pictures that could not be obtained than writing scripts to narrate those that could.

The week I arrived in Moscow in January 1969, the Soviets sent up a manned space vehicle, Soyuz 4. How did I cover it? By watching television for taped replays after ninety minutes delay. And then narrating whatever picture excerpts the Soviets fed the Eurovision network. And that's how I

covered every subsequent Soviet space shot for the next three and a half years. The Soviet Cape Kennedy remains off limits.

When we wanted the reaction of Soviet scientists and/or cosmonauts to the American moon landings (which I'm sure they had watched on live closed circuits), we were permitted to send out a Russian cameraman with a list of questions—but we were not permitted to go with him.

Finally, when a live cosmonaut was brought into Moscow for an interview on a later occasion, he parroted the official editorials, praising the courage of the American space men in their risky venture. "But you, personally, comrade cosmonaut, have felt the stresses and emotions of space achievement. Surely you must be living the emotions of the Americans today?" The cosmonaut again praised the courage of the American space men in their risky venture. He'd been warned about my reputation for trick questions.

I should go back a step and describe how the networks do their job in Moscow. When we first opened bureaus there a dozen years ago, we were allowed to hire a local staff cameraman, as we do elsewhere in the world. When the Khrushchev thaw ended, so did that privilege. One by one, the American bureaus lost their staff cameramen and were required to hire by the day from the Novosti (which means "news") Press Agency.

But having a cameraman did not imply the right to ship his film out of the country. Permission had to be obtained for each shipment from the press department of the Foreign Ministry—though hand-carried film was winked at in earlier days by the airport customs men.

Now Novosti had to be informed of each story request and implored to accept it (its work quota was not terribly high). As my years went by, the supervision became stricter. Four years ago, it was possible to call and ask for a crew for a series of commentary standuppers. Later, the subjects had to be spelled out in writing.

Of course, if Novosti made the film, Novosti informed the Foreign Ministry about it, and Novosti shipped the film. On August 21, 1969, the assignment desk cabled for a standupper on what the Soviets were saying about Czechoslovakia one year after the invasion. I did it in front of a movie house that was playing a documentary entitled, "Czechoslovakia: Year of Trial."

Novosti was supposed to get it onto a flight to Paris that afternoon, to be transmitted by satellite along with a film from the Austrian-Czech border by a colleague. His film got to Paris; mine did not. You don't think that cable from New York to Moscow ordering the story was a private communication, do you?

The tactic of delaying a film past its useful life was used three times during the next half year. The high point came

on October 19, 1970. A standupper on Kosygin's possible visit to the U.N. arrived in New York blank, as though the film had been opened to the airport sunlight. That was the last standupper I did until Nixon landed.

I tried to do as many feature stories as could be arranged. My aim was the usual one: to try for a balanced picture of the USSR, to give the viewer the feelings he would have if he were there with me. To that end, I travelled more than 20,000 miles on Aeroflot domestic flights.

I filmed the Bratsk Dam, the world's largest; and the massive housing projects; and the working mothers' nursery schools; and the medical services that do indeed give every citizen the feeling that illness is no catastrophe.

But every story had a headache all its own, mainly from the supervisor Novosti sends along to oversee the film crew. You film on a collective farm, and the supervisor—"coordinator" is the job title—whispers to the cameraman, "Keep the horses out of the picture." You film a farmer building a garden shed, but a request to film his neighbor proudly showing off his potatoes and onions is flatly turned down. The outside world must not be allowed to see anything that seems so primitive.

You film a champagne factory, but you absolutely may not show the yard full of crates of empty bottles, or the workmen loading them into a truck; this area is not automated like the bottling plant within. Then, when you do your on-camera close in front of the noisy assembly line, the coordinator has the line shut down, because he can't hear what you're ad-libbing.

And I haven't gone into the things that were denied altogether. I never got to the enormous automobile factory the Fiat company installed in a town renamed Togliatti. The third refusal was accompanied by the explanation, "It's not the Soviet side, it's the Italian side that won't invite reporters. Ask your Italian colleague." So I called my Italian colleague,

"You film a champagne factory but you absolutely may not show the yard full of crates or empty bottles."

from RAI, and heard the sound of colleague falling to the floor laughing. They let him into the plant a year later.

It was like the explanation I got for not being allowed to film at a school: "The children don't want you."

The coordinator would occasionally take issue with a script, though his job was mainly to report back what the correspondent said (sometimes, I feared, garbled through the screen of suspicion). Doing a story on Siberia, I got my ear singed for a mention of the alcoholism problem.

"Where did you see alcoholism? Did we show you any drunks?" the coordinator demanded. In fact the local newspaper had just run a crusade against alcoholism, so the facts were publicly known. But a Soviet TV film would be a glorious traologue; so should mine. This, incidentally, is what the Soviets mean by "mutual understanding," that their media concentrate on our past failings, and ours on their future successes.

I understood the Soviet mind a bit better when my Canadian colleague saw a Soviet TV documentary on his country. He recognized a shot of a deserted Nova Scotia fisherman's cabin, which the Russian narration described as working-class housing. Surely the Western filmmakers would do the same if the Soviets were foolish enough to let them take the pictures.

Case in point: pollution. When the subject became fashionable around the world, the Soviets published decrees re-

quiring factories to take anti-pollution measures. Month after month, I asked to film an example. I never could. The Soviets are now admitting the decrees have been widely evaded.

Of course, in fairness I should recount the time I got a phone call inviting me to film a coal mine. What's new about this coal mine? I asked. Nothing, the answer came back, but we haven't been able to allow you to do a coal mine before. I had visions of the miners whitewashing the walls for days before the invitation was tendered.

ABC Radio, I should say in all immodesty, was well served during the years I am describing. Since Krushchev cancelled prior censorship of news dispatches, it has been possible to book a radio circuit without submitting the script in advance. You could count on periodic delays in getting through, and the Soviet post office never did install in its little studio a simple device for feeding tape recordings into the line.

But the telephone service between Moscow and New York was improved a couple of years ago, and can now be used for radio recording. So the delays could be waited out in your own office. And the main handicap with tape was fear of getting whoever might record "unofficially" into deep trouble, even if you didn't give his name on the air.

It became harder to make such contacts after the security agents started arresting them as soon as they'd said "Zdrast-vuyete" to the newsman. But this was a problem common to all Moscow foreign correspondents, not just the broadcasters. Like the problem of living behind the walls of a guarded ghetto. And having to ask permission to travel twenty-five miles from the Moscow city center, giving forty-eight hours' notice.

Which leads to the question everyone asks me about the Soviet Union: Isn't it getting better? More liberal? Freer? Of course it is, compared to Stalin's time. And those of my senior colleagues who revisit are perfectly justified in admiring that

But it is not better, more liberal, freer than it was a half-dozen years ago. The writer's prosecutions signalled the turn-about, and there has been constant squeezing of the internal media ever since. They can't squeeze the foreign media as hard, but they try. Three years ago, there was no bust of Stalin over his grave in Red Square; now there is.

The squeeze tightened considerably during the year preceding the Moscow summit, a year when U.S.-Soviet relations were poor. To me, this was a matter to report, not to be affected by. To the Soviets, the Cold War extended to every American doing business in Moscow, particularly journalistic business. (And today, when "business" is improving, the tight lid on news coverage keeps getting tighter.)

Then came Nixon week, and the top people of our business, the executive producers and the field producers and the anchor men, saw for themselves what the Soviet Union was like to cover in the last third of the Twentieth Century.

The Soviets tried their best, as they usually do, to impress their visitors. They fine-tuned their facilities to prove they could feed color television pictures second to none. But this is no place to rub in their technical failures—which more often affected sound than picture—or their inability to provide the kind of dissolves and multi-channel fades American TV directors are used to.

The Soviets also set up a full-scale press center, with daily briefings and quick-time telephone and Telex services. And they gave every Soviet journalist for miles around a big expense account at the Intourist Hotel bar. But still the Soviets managed to rub most of the Presidential press corps the wrong way. It began when the American press planes arrived ahead of the President from Washington via Salzburg. A White House press aide had to inform the travellers on the airplane's public address system that filing facilities that were in place in the airport terminal that morning had unaccount-

ably been pulled out.

While the President was in conference and out of sight, Mrs. Nixon became the center of news interest. But then KGB security agents did their best to keep newsmen clear of Mrs. Nixon, and keep Mrs. Nixon clear of any Soviet citizens she encountered on her sightseeing. Among those jostled or worse, aside from journalists, were Mrs. Nixon's personal translator (borrowed from VOA) and the wife of the U.S. ambassador.

But the main Soviet goodwill gesture to the American audience was to allow the networks and wire services to bring in their own cameramen. This was against the better judgment of the propaganda professionals, who are probably still telling the foreign-policy professionals, "I told you so."

The result was to give the audience a truer picture of the Soviet Union than has ever been possible before. Each of us who worked in Moscow tried to find a location, for example, where the real faces of real Russians could be seen; even something like this is a rarity to film.

One of my colleagues picked a railroad station at night, where country folk wait for trains South. Another filmed a farm village outside Moscow. My choice was the Sunday morning pet market, near Moscow's Taganka Square. It was a place I'd taken any number of visitors, and it is delightful.

To the outdoor pet market come collective farmers who grow rabbits or raise birds in their spare time, and kids who have tearfully to sell a puppy. They were all delighted to see the American camera crew. Parrot-trainers and goldfish-raisers vied to pose for the camera—while the cameramen wanted them to ignore him and go about their normal business.

The jollity continued until two uniformed policemen appeared. It turned out that an annex of the 36th precinct was located in a back room of the pet market, and there the crew

and I spent the next half hour. I was indeed allowed a phone call.

After a while, the colonel of police appeared and got on the phone. He described, though he'd seen nothing, how the foreigners had been photographing every piece of dirt and garbage in the marketplace, and disturbing the vendors. I denied both charges. When the colonel hung up, two representatives of the working class were shown in and did their public-spirited duty: they signed statements that the foreigners had been photographing every piece of dirt and garbage in the marketplace, and disturbing the vendors.

Then, while higher headquarters phoned higher headquarters, the colonel and I had the kind of instructive chat one can have in the Soviet Union with an honest citizen. I was again instructed in the narrowness of his education vision, and he was instructed in the openness of American television. It came as a surprise to him that America has drunks (a problem not unique to Russia), that they are occasionally seen on TV documentaries, and that I would be glad to show the Skid Row of his choice should he visit America.

Finally, a man in nondescript civilian clothes came in and whispered something to the colonel. He made another phone call and then told us to depart. But not to take any more pictures. I told him that if the summit conference was a success, perhaps in five or ten years we would be able to film the pet market freely. He was skeptical. To tell the truth, so was I.

I later learned that the crew at the railway station had a similar experience with the militia. And another ABC cameraman I asked to film a group of men buying beer at an outdoor stall was stopped forcibly by two hulking gentlemen, one of whom flashed a red-leather ID card.

But a lot was filmed and shown. When Nixon week was over, I felt my Moscow bureau turning back into a pumpkin.

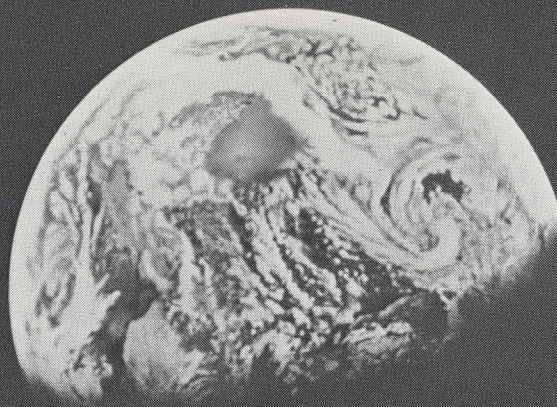
from AWARD—CLASS 3

Best daily newspaper or wire service photographic reporting from abroad

Huynh Cong Ut, Associated Press Staff, Saigon, for "Terror of War"



The "napalm girl," 9-year-old Phan Thi Kim Phuc, fleeing naked in horror down a highway northwest of Saigon . . .



May 5, 1961	Mercury III	Alan Shepard
July 21, 1961	Mercury IV	Gus Grissom
Feb. 20, 1962	Mercury VI	John Glenn
May 24, 1962	Mercury VII	Scott Carpenter
Oct. 3, 1962	Mercury VIII	Wally Schirra
May 15-16, 1963	Mercury IX	Gordon Cooper
March 23, 1965	Gemini III	Gus Grissom, John Young
June 3-7, 1965	Gemini IV	Ed White, Jim McDivitt
Aug. 21-29, 1965	Gemini V	Gordon Cooper, Pete Conrad
Dec. 4-18, 1965	Gemini VII	Frank Borman, Jim Lovell
Dec. 15-16, 1965	Gemini VI	Wally Schirra, Tom Stafford
March 16, 1966	Gemini VIII	Neil Armstrong, David Scott
June 3-6, 1966	Gemini IX	Tom Stafford, Gene Cernan
July 18-21, 1966	Gemini X	John Young, Mike Collins
Sept. 12-15, 1966	Gemini XI	Pete Conrad, Dick Gordon
Nov. 11-15, 1966	Gemini XII	Jim Lovell, Buzz Aldrin
Oct. 11-22, 1968	Apollo VII	Wally Schirra, Walter Cunningham, Donn Eisele
Dec. 21-27, 1968	Apollo VIII	Frank Borman, Jim Lovell, Bill Anders
March 3-13, 1969	Apollo IX	Red Schweickart, Jim McDivitt, David Scott
May 18-26, 1969	Apollo X	Tom Stafford, John Young, Gene Cernan
July 16-24, 1969	Apollo XI	Neil Armstrong, Mike Collins, Buzz Aldrin
Nov. 14-24, 1969	Apollo XII	Pete Conrad, Alan Bean, Dick Gordon
April 11-17, 1970	Apollo XIII	Jim Lovell, John Swigert, Fred Haise
Jan. 31-Feb. 9, 1971	Apollo XIV	Alan Shepard, Stuart Roosa, Edgar Mitchell
July 26-Aug. 7, 1971	Apollo XV	Dave Scott, Jim Irwin, Alfred Worden
April 16-27, 1972	Apollo XVI	John Young, Charles Duke, Ken Mattingly
Dec. 7-19, 1972	Apollo XVII	Gene Cernan, Ronald Evans, Harrison Schmitt

Congratulations, Apollo 17:

The mission's accomplished, but it's only the beginning.

The Garrett Corporation salutes the crew of Apollo 17 and the successful conclusion of the United States' program for manned, deep space penetration and lunar exploration. The salute must include all of the astronauts and the countless thousands of individuals throughout Government and industry who have contributed to these space missions and who have helped to give our nation uncontested leadership in space research.

Apollo 17 was the final mission to the Moon scheduled for the foreseeable future. But what it accomplished—along with every previous manned mission—will serve generations to come. Because with each launch and safe return, man learned something about survival. Not just in space, but

here on Earth as well.

Future programs, such as the Space Shuttle project being carried out for NASA by North American Rockwell, promise to broaden still further the vast benefits mankind has already discovered in space and has put to use on Earth, in such fields as communications, health care, agriculture, manufacturing, and conservation.

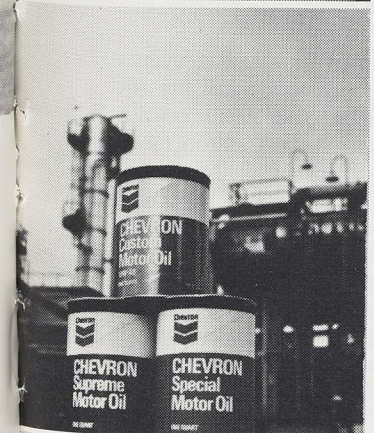
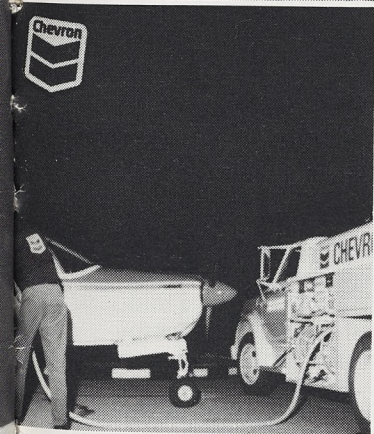
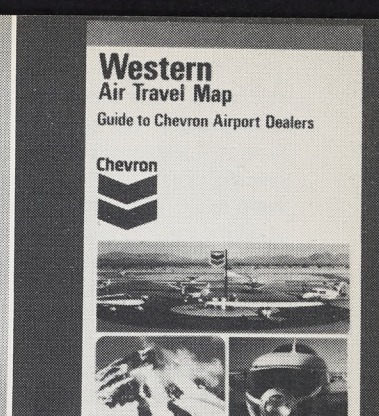
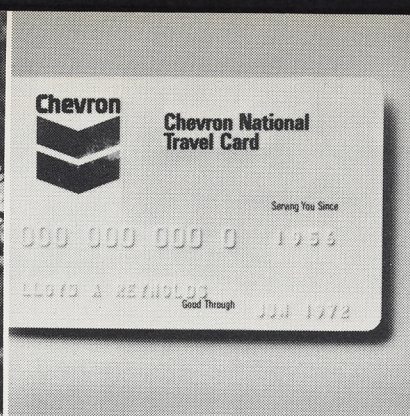
Garrett AiResearch has supplied life support systems for every U.S. manned spacecraft program and has more than 31,000,000 miles of life support system experience in space. The same kind of advanced systems we've already developed, produced and proven time and time again in space will also be required for Space Shuttle.



The Garrett Corporation

One of the Signal Companies

For information about Garrett AiResearch, its divisions and subsidiaries, contact: Bob Scholl, Manager, Public Relations-Marketing Services (213) 776-1010
Ralph Wortmann (213) 323-9500 Tony Plattner (213) 776-1010 Gordon Fletcher (602) 267-3011

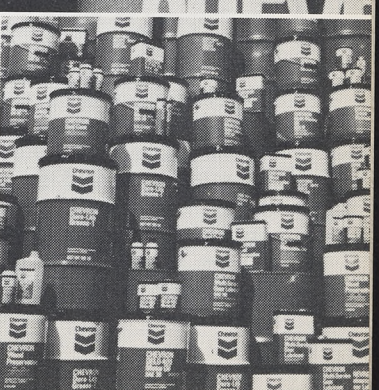
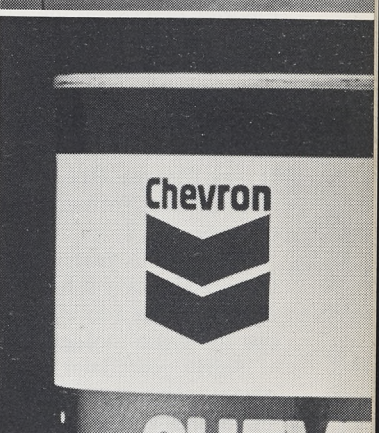
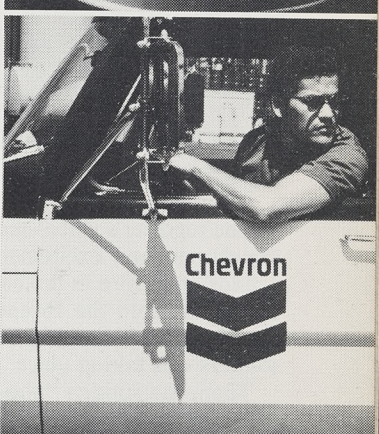


WE'VE GOT NEWS FOR YOU

JIM SCOTT
New York City, New York
(212) 679-2730

GUY CARRUTHERS
San Francisco, California
(415) 894-2881

The Chevron Group of Companies



Technology of Radio

You can still hear it now



By Paul Parker

Mr. Parker has been a reporter for WINS Radio, Group W, Westinghouse Broadcasting, since November, 1962.

The reporter's voice—tense, strong, but not loud—conveyed the danger and excitement of the moment. Flat, staccato sounds of gunfire in the background, mixed with the snarl of an engine, told the listener that a deadly duel between an enemy aircraft and a gun crew aboard a ship loaded with soldiers was taking place.

Then, the sudden "phh-rumph!" of the plane's engine exploding, the cheer from the victorious gun crew, and the reporter describing the plane crashing into the sea. It was a vivid account of war—deadly war—and it was being transmitted real and live into millions of living rooms and bedrooms thousands of miles away.

Was it one of the many Vietnam battles reported nightly on television by Cronkite or Chancellor or Reasoner? No, sir. It was George Hix—aboard a troop carrier—describing the start of the Normandy invasion on D-Day, June 6, 1944, on radio.

Almost 30 years later, I can recall that broadcast by George Hix as if it had occurred at noon today. The memory of it is sharp and clear because reporter Hix knew how to use the basic tools of his trade—words and sound.

Thirty years later, radio news remains a vital part of the communications industry, because craftsmen such as Hix, Ed Murrow, and Boake Carter and Gabriel Heater taught and inspired so many others to create word and sound pictures.

Radio's survival and growth over the decades following that classic spot news report by George Hix was no accident.

By 1947, television had arrived to stay. Radio, basically an entertainment medium, began a slow but progressive decline. By the end of the 1940s, its life blood—the advertising dollar—was gushing into the brand new magical world of sight and sound. By the early 1950s, the Jack Bennys, Bob Hopes, Milton Berles were entrenched in those big boxes squatting in living room and bedroom corners. Of all the top

new broadcasters of radio's heyday, only Ed Murrow and George Putnam went on to bigger and better things in TV. Despite their great appeal on radio, television did not take kindly to the Gabriel Heaters, Elmer Davises and Walter Winchels. By the mid-fifties, television was spawning a new breed of news broadcaster—the "personality" boys—as the more-embittered radio diehards called them. Radio news, for the most part, was slowly sinking into the din of rock and roll.

Fortunately, there were some pioneer radio broadcasters who refused to permit their radio stations to degenerate into juke boxes. There was Ben Gimbel's WIP in Philadelphia. Around Paul Sullivan, the veteran "Raleigh newscaster" of the 1930s, Gimbel and his news-savvy sales manager, Ralf Brent, structured an evening news hour—"Night Beat"—that set the pace for radio news in Philadelphia during the late 1950s. WIP's Night Beat gave television's evening news a good run for the advertising dollar.

Bob Maslin's WFBR in Baltimore was another news-oriented radio giant that survived the onslaught of television. One of the real broadcasting newshounds, Lou Corbin, is still a Baltimore fixture after 30 years behind the microphone at WFBR.

In New York, WOR Radio's "Johnny-on-the-spot" Wingate was among the first spot news reporters of any stature to be featured nightly on a scheduled newscast. In the mid-1940s, Wingate was jumping all over the New York metropolitan area, feeding direct, on-the-scene reports of disasters and major breaking news stories to Lyle Van's classy "News on the Human Side"—the pace-setter for all 6 P.M. newscasts. (Van and his human side of the news, incidentally, are still going strong.)

Radio, from its inception had covered many news events direct from the scene, but such coverage was relatively infrequent and almost always live. What helped make the Wingate and later the Gabe Pressman style of radio news reporting pace setters was their use of news tools of the industry. The mobile radio car gave live spot-news reporting a dimension it never had in the early days. The compact, portable wire and, then, tape recorders made the instant replay a part of every radio news operation in the country.

But the technical breakthroughs—mobile equipment, portable, miniaturized recorders—and the diehard broadcasters and reporters who refused to concede anything to television were not wholly responsible for radio's comeback. No matter how good a product is, it won't last unless somebody wants to buy it. Fortunately, the electronic geniuses who came up with the equipment to do the broadcasting, also had the know-how to invent the receivers for a listener market that TV still hasn't captured. By the mid-1950s, the nation's rooftops were spiked with TV antennas, but radio set sales were doubling and tripling. Low-cost, pocket-sized transistor radios and improved automobile radio were piping Bill Haley and Comets into the ears of millions of teenagers. Khrushchev and the Cold War and the "Conelrad" A-Bomb warning system was saying to every adult in the country: "You have a need to know."

While television—with its super documentaries à la Murrow/Friendly—was creating a new, mass-interest in local and world events, it still lacked the immediacy that radio could give to a breaking news story. TV, for the most part, was a day-old home-screen version of the movie theatre's weekly newsreel.

"Almost 30 years later, I can recall that broadcast by George Hix as if it had occurred at noon today."

Radio news broadcasters took full advantage of TV's technical limitations. Between 1955 and 1965, radio news staffs were created in stations that for years had done no more than tear off the AP and UP radio wire copy and hand it to the disc jockey. Those stations and networks already blessed with news broadcast talent, of course, were quick to capitalize on "the need to know."

The Mutual Broadcasting System—with a network of more than 500 affiliated stations—had died a thousand deaths as an entertainment network. But it recycled into a news service network and survives today.

The National Broadcasting Company's weekend "Monitor" Program—more than 48 hours of continuous entertainment, news and news features contributed by affiliates and freelance reporters the nation over—was launched in 1955. While the style and content has shifted gears a few times over the years—the solid NBC news image and audience has remained intact.

Local news began to take the play away from the networks' "big boys" during the middle-fifties. Probably the

No. 1 ambulance-chasing, cops-and-robbers reporter of the country — Gabe Pressman — was making his name at that time. Using all those newly created electronic, mobile tools, Gabe became a household name in New York. He was everywhere. A former newspaperman, with the New York World Telegram, Gabe introduced an energy and style to radio news reporting that listeners soon began to expect from every radio station that put a city reporter out on the street.

Gabe, more than any other electronic journalist, stuck his foot in doors that, prior to his coming, had belonged almost exclusively to the "writing press." Pressman broke down a lot of reporting barriers for the radio and TV journalists that would follow.

The ultimate of "need to know" radio arrived in 1965—all-news radio—when Westinghouse Broadcasting flip-flopped its sinking rock and roll operation in New York—WINS—into an overnight success with, "All news—all the time." A Westinghouse Broadcasting management team had scoured the country for the best, dedicated radio newsmen they could find—men trained to blend words and sound, journalists who believed in *word and sound* stories.

All-news radio and WINS were helped to an early success in New York by a couple of major calamities. The big blackout of November, 1965, and the disastrous 12-day transit strike of January, 1966, created a city-wide audience for WINS that, over the years, has come to regard the station as an information center—a 24-hours-a-day, push-button faucet of information, as one Westinghouse new chief likes to put it.

Radio—and radio news—indeed have met the challenge of TV and a changing world. Those of us who experienced the change during the past 25 years believe radio will always be first to give the public what it needs and wants to know in words-and-sound.

**If you're going to fly over
3000 miles of water
to a place you've never been,
you need an airline that
can give you more
than a hot meal and a movie.**

You need an airline that can help you plan your entire trip, from start to finish.

There are over 7000 Pan Am travel agents who can arrange any kind of vacation abroad you'd like. In addition, we have more than 50 Pan Am offices in the United States plus offices

around the world, where you'll find people who are willing and able to help you with all your travel planning.

And when you fly on Pan Am you're flying on the airline that opened more of the world to air travel than all other airlines combined.



PanAm

The world's most experienced airline.

I'm Min Li. Bomb me.



from AWARD—CLASS 14

Best cartoon on foreign affairs (\$250 award, sponsored by The New York Daily News and the National Cartoonists Society)

Thomas F. Darcy, Newsday, for "I'm Min Li. Bomb me."

When you leave on Alitalia, you know you've arrived.

When you fly Alitalia, you board one of the most prestigious international airlines.

And we've worked very hard to get that reputation.

For example, we now have 7 major gateway cities in North America (New York, Boston, Chicago, Philadelphia, Detroit, Washington, D.C. and Montreal). And a brand new terminal in New York.

Our computer reservation system handles over 300,000 daily requests. And everyday over 21,000 people fly with us over a 250,000 mile network.

We offer our customers the expertise and variety of tours that are the envy of

the other international carriers. Call us or your travel agent and find out all about our 2 and 3 week tours to Italy, Greece, Turkey, Switzerland, Africa, Austria and Sicily.

We also have an international cargo operation that's active in over 100 cities on 6 continents. And we fly 7 billion miles every year—in North and South America, the Mid and Far East, Africa, Europe and Australia.

Now, after finding all this out, isn't it about time you flew Alitalia?

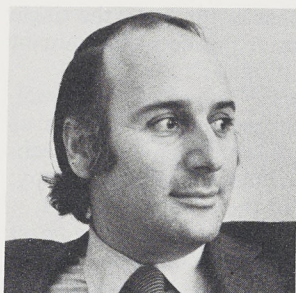


Alitalia

ITALY'S WORLD AIRLINE

Magazines— Up or Out

When Joe Namath drank Milk—and Today



By John J. Veronis

This article is excerpted from an address given by Mr. Veronis, president and editor-in-chief of The Saturday Review, before the Magazine Publishers Association on Sept. 21, 1972.

Twenty-five years ago. What was life then? It was an era when . . .

Joe Namath drank milk.

Esquire thought clothes made the man.

That *Cosmopolitan* Girl believed in Good Housekeeping.

George Lois' mother was saying "Yiorgo, prosexe," which in Greek means, "George, be careful."

Life, *Saturday Evening Post* and *Colliers* were the magazines of nobility occupying the prime newsstand positions, and *Look* was beginning to make its move.

There were 243 A.B.C. general and farm magazines (1947 data) with average issue circulations of 135,567,000. They carried \$440,071,463 of advertising.

Now, 25 years later — some count such a period as a generation or two — where are we?

Joe Namath advertises shaving cream.

Hugh Hefner can afford milk baths.

Cosmo and *Esquire* are outstanding success stories, again.

George Lois' autobiographical book, "George, Be Careful," has just been published (Saturday Review Press).

TV is getting some grey in its hair.

There are 292 A.B.C. general and farm magazines (1971 data) with average issue circulations of 242,453,

893. They carried \$1,251,388,304 of advertising.

That last fact is interesting to me because it was 25 years ago when I was graduated from college and entered the publishing world at *Popular Science*. It was then I first heard the rumblings that TV was going to put magazines out of business, and that TV was the new distribution system for all information, entertainment and knowledge.

What's it like in 1973?

Peter Drucker, philosopher, political analyst, economist, professor and author, in one of the past decade's most important books, terms the present "The Age of Discontinuity." His thesis? That man's continuum has been abruptly confronted with at least two modern-day phenomena, communications and transportation. As a consequence, we in the U.S. find ourselves increasingly in a knowledge society.

Let me share with you his perceptions.

As recently as 1900, the U.S. was an agrarian society. Rural life and the farm represented the backbone of the American way of life and, in fact, represented a continuum of the life American settlers and their ancestors experienced abroad.

By 1940, America had become an industrial society. The machine age,

with its attendant technologies, was fully upon us and was in dominance. During World War II, America sang the praises of Rosie the Riveter and U.S. Production.

By 1960, however, America was moving rapidly into a knowledge economy and society. The members of the largest single group among the American people were no longer in rural areas and living off the farm. Nor were they industrial workers. They were what the census calls "professional, managerial and technical people," i.e., knowledge workers. During the 1970s this group will embrace the majority of Americans at work.

In the process of this evolution—or is it really a revolution—communications worldwide have become instantaneous. Television, indeed, has made everybody neighbors. But, ironically, a major communications gap simultaneously has developed.

A generation or so ago, most college students came from homes where one or both parents also had attended college. Educationally, we lived in an elitist society.

Today, with one of two high school graduates going on to some form of higher education, the majority of students on college campuses come from homes where neither parent went to college. And here, perhaps, is the focal point of a cultural, or education, revolution that has created the biggest intrafamily and societal communications gap man has known.

Indeed, how can we improve our communications? How does a knowledge-hungry society get satiated? What happens to a society that increasingly becomes more aware of its options? To a society of individuals who begin to realize that the formal learning process—schools, colleges, universities, home—represents just a beginning? Where the doors of learning and understanding lead to an even greater hunger to live life to the fullest? Where the heightened interests of learning, understanding and experience make one aware that he or she is an individual and not just a statistic?

Twenty-five years ago TV dramat-

ically made its debut. Quickly it garnered large undifferentiated audiences. It was exciting and new and convenient. As its audiences grew, advertising revenues poured in at accelerated rates. And so TV people logically put a premium on programs with the widest appeal. After all, America was home from the big war and wanted to settle in and relax. Movies? They were out.

As TV sets proliferated, program homogenization became the vogue. C'mon America, let's laugh together. Now let's cry, but all together. And now for the Westerns, the old movies, the soaps, the gangster shows. Yes, Americans were tuning in. And advertisers liked the numbers. Large, beautiful numbers with low cost per thousand. The era of undifferentiated mass audiences had arrived. Naturally, magazines were finished, particularly if they couldn't keep up with the numbers.

We all know what happened. With a focus on advertising dollars, publishers of the large general magazines began to drive indiscriminately towards bigger numbers. Sadly, they exhausted themselves and their resources in a marathon of numbers. *Colliers*, *American*, *Saturday Evening Post* and *Look* led the casualty list, to be joined most recently by *Life*.

During that same period, however, other magazines began to emerge or resurface. Publishers were recognizing the new trends and communication gaps in the society.

TV Guide showed Americans how to tune in.

Seventeen helped girls turn the corner.

Playboy let it all hang out.

Esquire recognized a heightened awareness in an increasingly educated society.

Sports Illustrated added meaning and understanding to an important way of life.

Southern Living and *Sunset* recognized the differences in life styles.

Woman's Day and *Family Circle* understood the basics and joined the heady ranks of *Ladies Home Journal*, *McCalls*, *Good Housekeeping*, *Better Homes and Gardens*.

Atlantic and *Harper's* continued their important societal contributions.

Newsweek and *Time* grew tremendously by offering their unique presentation of the world's news.

Psychology Today recognized the individual.

Contrary to what we might feel, new media don't push out old media. Instead, they create new ways of communicating. They create new configurations of media.

TV's hair can get only more grey in

“Contrary to what we might feel, new media don't push out old media.”

decades to come. As the technology of cable TV becomes more feasible, there will be an accelerated trend towards segmented audiences. And it could well spell an end to TV as we have known it. Is there any wonder, then, why some companies have chosen to retain their cable TV franchises instead of their traditional stations?

Undifferentiated mass audiences will, of course, continue to have advertiser interest. But to what extent? Today's magazine is the only medium which builds an identifiable constituency. The demographics are important and will become increasingly so.

Magazines no longer are mass marketers who buy an audience. Magazine publishers today seek reader loyalty and reader commitment. As we continue to succeed, we will gain wider acceptance of the fact that in the 1970's and 1980's magazines are becoming a growth industry.

I will return to this theme. But first let me take advantage of an assist from an old friend, Herb Maneloveg. Not long ago in *Ad Age*, he put forth a clear message. I quote:

“There has been substantial hue and cry recently over the proposed rate increase for magazines. The magazine industry and their allies in the newspaper field have been marching down to Washington to plead their case before the postal rate panel.

“It certainly would be far better if the magazine industry had other people, positive compatriots not beholden to a publication's P&L statement to help make certain points for them. This print cause would take on more credence if a number of advertisers, agencies and the public itself were asked to speak on how they view the impact of the rate increase.

“So, to my way of thinking, it's in the advertising area that the magazine industry must face up to the problems exacerbated by what's going on in Washington. If magazines pass the postal rate increase on only to their advertisers, it may raise the unit page cost up to a point where clients will start to move out, and this would precipitate the real, financial hardship.”

“By and large, however, the magazines that know their audience and know where they are editorially don't have to wrestle as much as others. Their subscribers are willing to pay more because they deem it's worth the price. Whether it's a *Reader's Digest* or a *Good Housekeeping* or an *Adver-*

tising Age . . . the proof is in the editorial—and the reader will plunk down enough to pay for any postal hike because they like what they're receiving.”

The proof, indeed, is in the editorial. In the final analysis, a magazine's success or failure rests with the editorial product.

Getting back to the concept that magazines represent a growth industry, I think this is so because, most importantly, a magazine is a highly predictable venture. For rather modest sums, a new magazine idea can be tested quite thoroughly and with a high degree of predictability.

In my opinion, the critical business variables of publishing a special interest magazine (and today most magazines fall into that category) are three:

1. *The cost to acquire a new subscriber.* I consider this to be the single most important business determinant influencing profits.

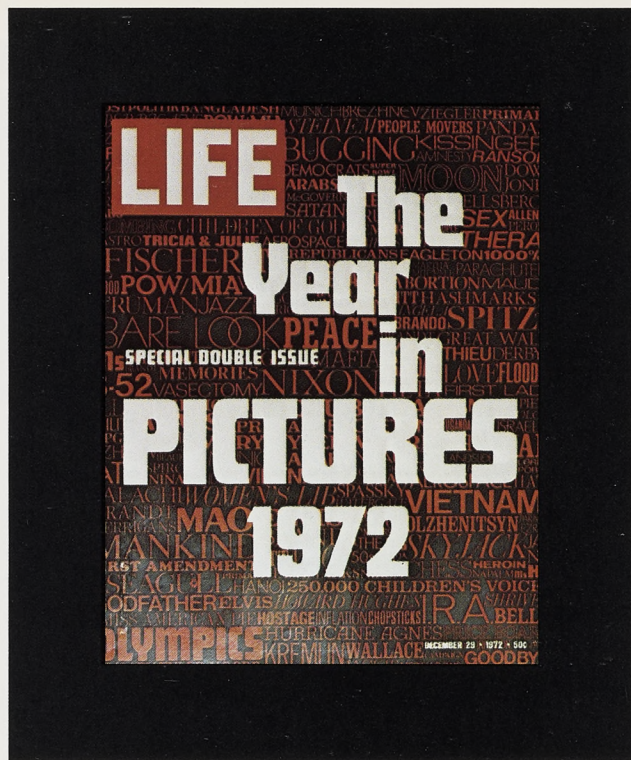
2. *The gross overall renewal rate.* This will depend on such factors as price, service, renewing/billing techniques, etc., and, most significantly, the quality of the editorial content.

3. *The number of advertising pages sold per year.* A combination of macro-economic and micro-economic forecasting along with the advertising history of a magazine enables its publisher to predict these revenues within fairly realistic limits. (With a new magazine, until reliable demographics can be established, advertising must be sold primarily on the basis of an interpretation of the editorial content).

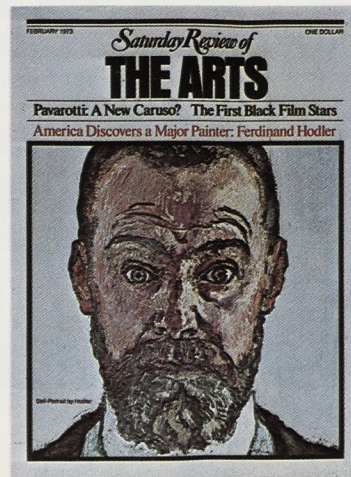
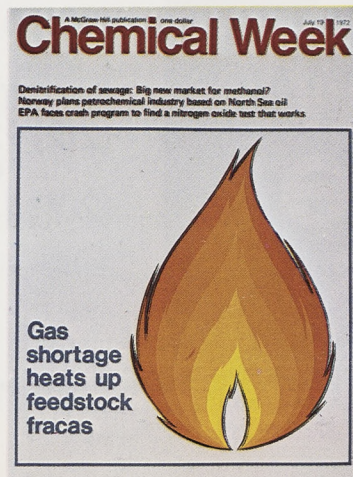
Where will we, as magazine publishers, be 25 years from now? I think magazines will be stronger than ever. There will be more of them. They will play an even more important role in the communications of our society.

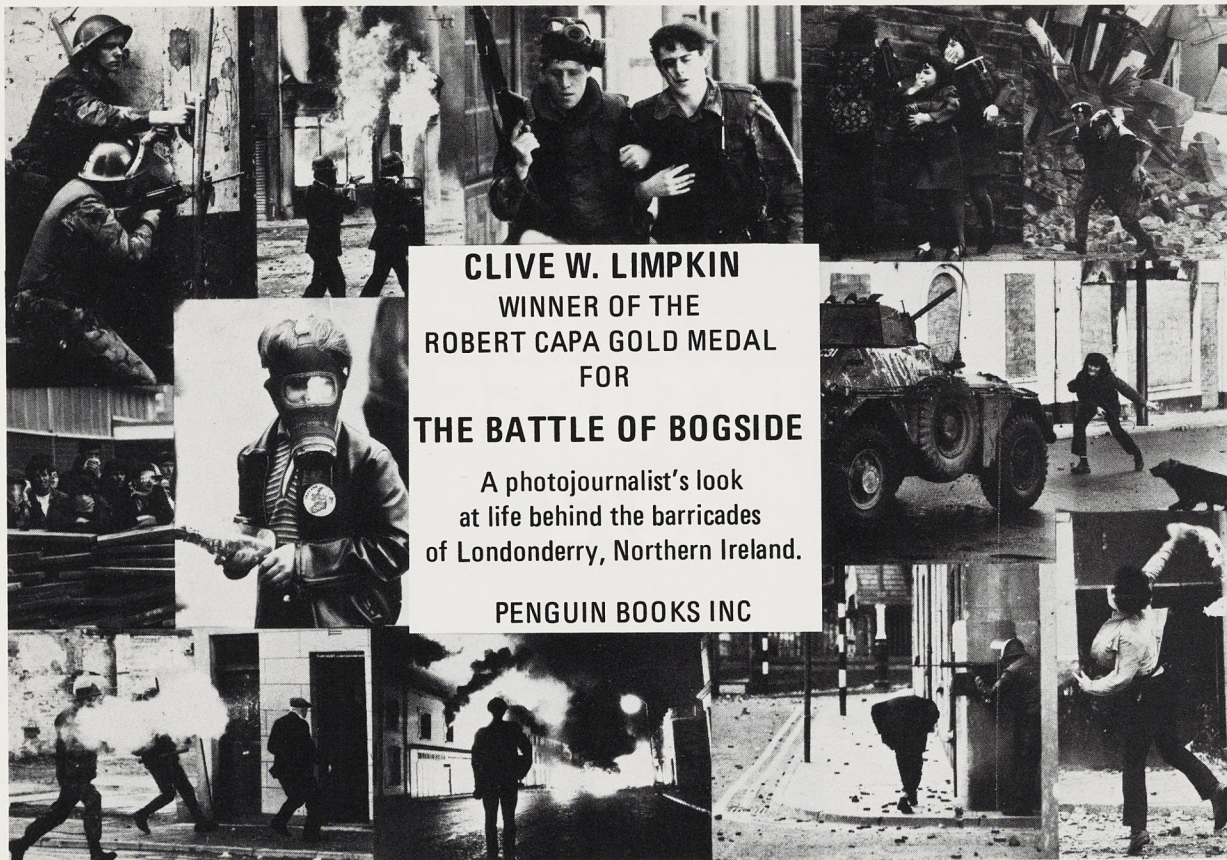
As publishers, we have unique franchises. We have extraordinary assets, such as our access to markets. And the markets are vast here in America. Increasingly they will respond to media which editorially fulfill their needs. Already, it is clear they are listening carefully to the special interest magazines that are probing societal trends of significance. They are listening to *Essence* and *Ms.* and *Money*, to *World* and *Tuesday* and *Education*, and to *Psychology Today* and *Intellectual Digest*.

We can learn a lot from *Cosmo's* resurrection, and from the resurgence of *Popular Science* and of the tenacious franchises held by *Field and Stream* and *Outdoor Life* and *World Tennis*. Why shouldn't we, as magazine publishers, go even further and extend a hand to each other and share our knowledge, experience and understanding. Each magazine success benefits us all.



Death- and resurrection?





CLIVE W. LIMPKIN
WINNER OF THE
ROBERT CAPA GOLD MEDAL
FOR

THE BATTLE OF BOGSIDE

A photojournalist's look
 at life behind the barricades
 of Londonderry, Northern Ireland.

PENGUIN BOOKS INC

At your
 service
 for news
 inquiries
 around
 the clock
 with new
 phone
 numbers

**The Port Authority
 of New York and New Jersey**

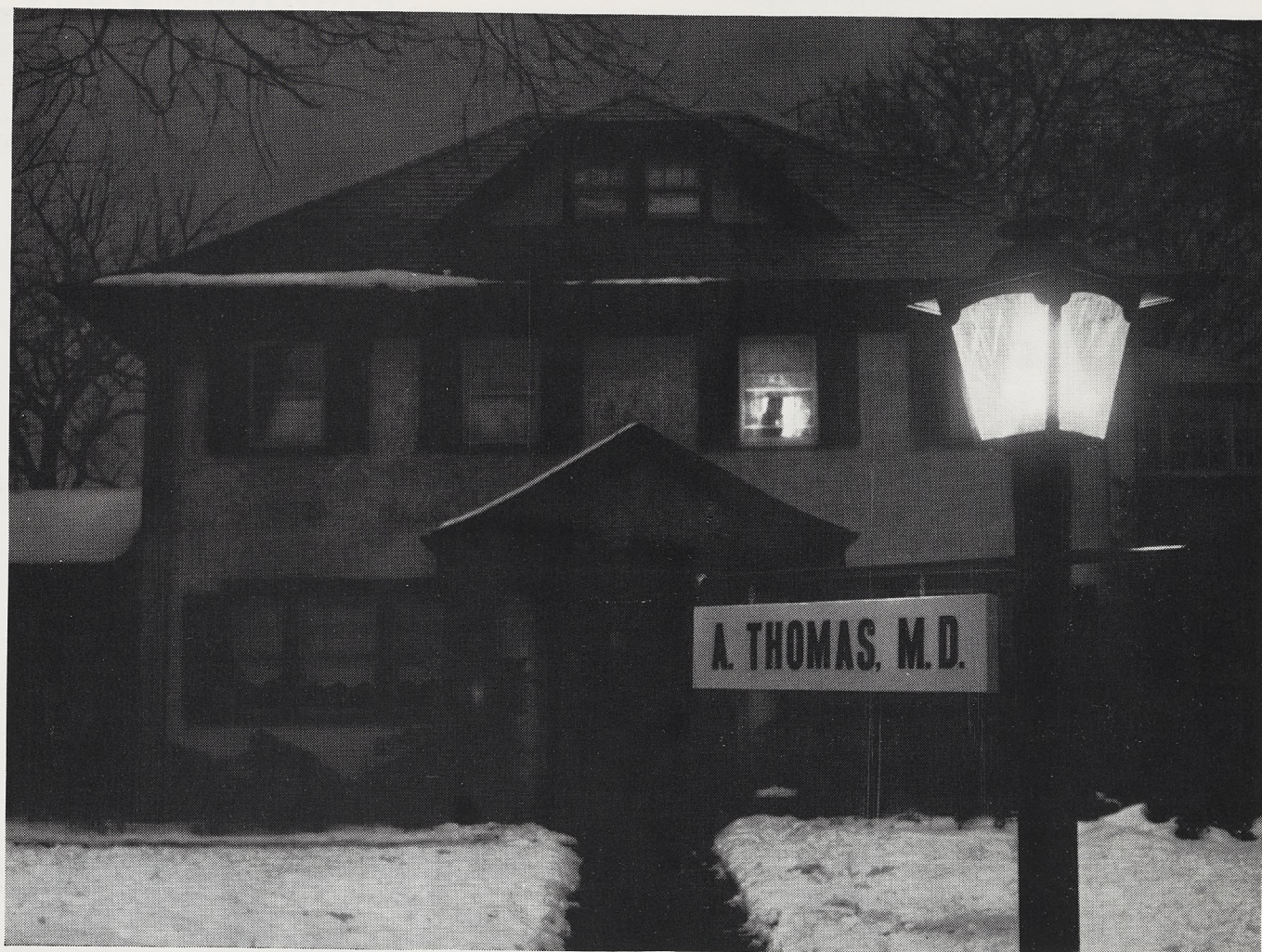
At our new headquarters:
 (after May 16)

One World Trade Center
 New York, New York 10048

Telephones:
 (212) 466-7777
 or
 (201) 622-6600, ext. 7777

After Office Hours:
 (212) 929-4141
 or
 (201) 432-5010

OUR NIGHT EDITOR



Ten thousand West Coast military personnel in need of a new medicine.

A housewife in Atlanta suspected of having a rare fungus disease.

A truck driver from Phoenix with an overdose of a medicine intended to relieve his stomach complaints. These stories are typical of the problems our "night editor" has to deal with—and, typically, in each situation he was able to provide the answer.

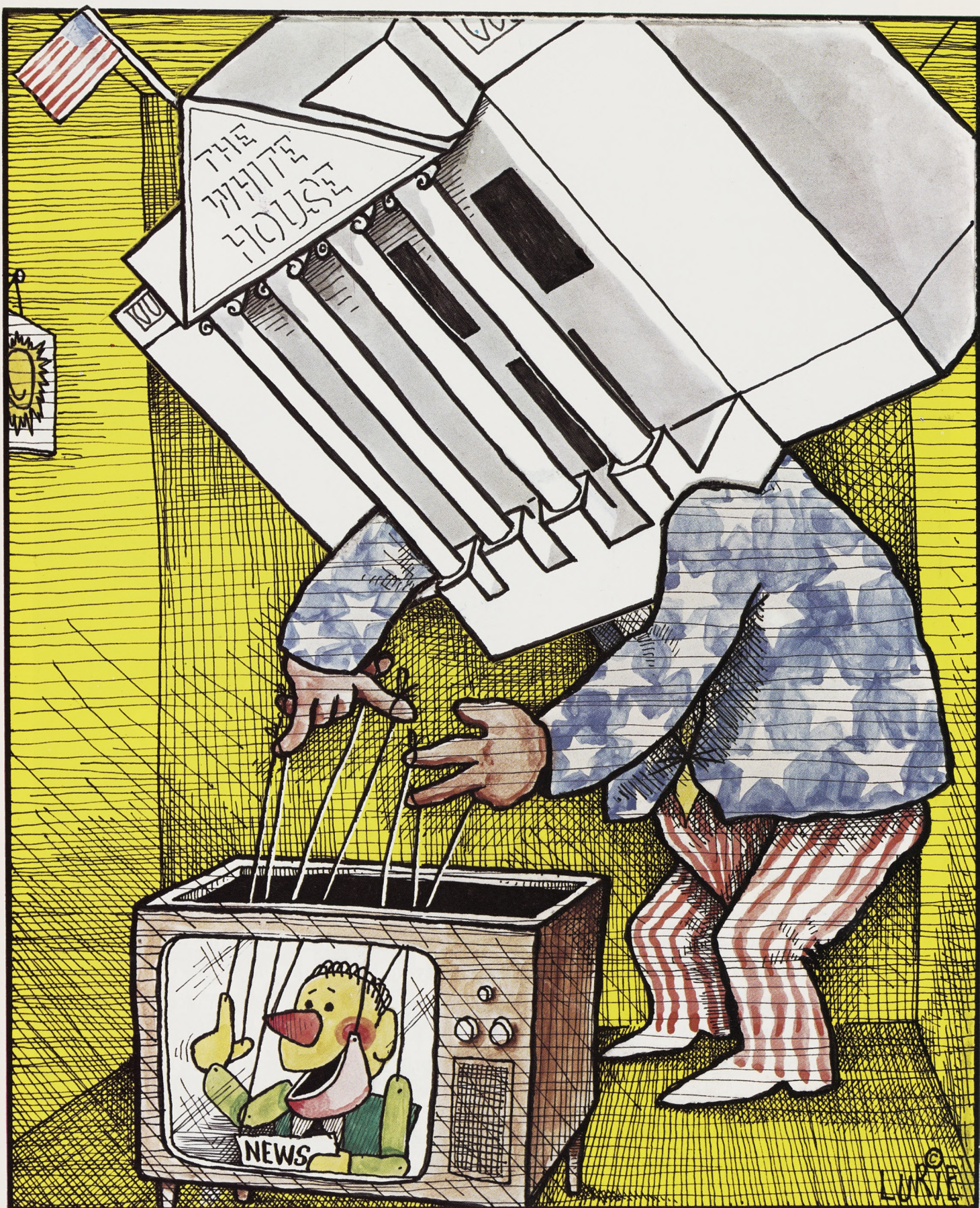
Actually our "night editor" is a doctor—in all likelihood a specialist—who serves as a member of the Lederle Medical Advisory Staff. Telephoned, he or one of his colleagues is available on a 24-hour basis to handle emergency inquiries from physicians or pharmacists about therapeutic aspects of Lederle pharmaceuticals (for instance, botulism anti-toxin or an anti-cancer drug). At his disposal is the latest information selected by the Medical Advisory staff from the world's medical literature and the resources of the entire Lederle research team.

Handling emergency medical problems, whenever and wherever they break—that's the job of our "night editor."



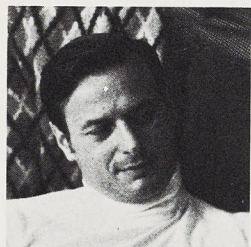
LEDERLE LABORATORIES

A Division of American Cyanamid Company, Pearl River, New York 10965



"AND NOW, A WORD FROM OUR SPONSOR"

The Cartoonist as Editorialist



By Ranan Lurie

Mr. Lurie is an internationally syndicated cartoonist for The New York Times Special Features Syndicate.

The only difference between a good editorial writer and a good political cartoonist is that the editorial writer does not know how to draw.

Before I start analyzing the profession of political cartooning in detail, I want to set ground rules that will clarify things and eliminate the dust, for instance: It is much faster to "read" a cartoon than an editorial. The political message comes across so much faster, clearer, and in an attractive form.

Thus the good political cartoon is one editorial answer to this TV medium—for it is fighting the visual concept of the tube on equal grounds, and relating to the new young breed of readers through a medium that they have been trained to look at for the last twenty year—the visual medium.

However, I must admit that all I have said until now can pop like a balloon filled with hot air if the so-called political cartoon is not good. The written editorial *can* tolerate average talent, while the editorial cartoon can not. The difference between a good political cartoon and a poor political cartoon cannot be compared—it would be like a comparison between a Candace Bergen and an attractive dummy in a Macy's store window. While basically an editorial writer has to command three talents, political analysis, good writing, and humor. A good political cartoonist should add two other talents, art and caricaturism, and therefore, we can still find many more potential political writers than potential political cartoonists. So what happens is that while we can choose among political writers and get the best of them, when we have to choose a political cartoonist, we find that those who effectively command the five talents needed for political cartooning are extremely rare. And we start settling for less and less, when many times the only criterion for the publisher or the editor is, can the guy draw?

What is even worse, it establishes the entire profession of political cartooning—at least in this country—as a vassal profession that "by nature" is supposed to accept directions of thinking from the editor, who "by nature" is more knowledgeable and more trained in the field of political analysis than the illustrator who can show his graphic talents only.

Among the five talents mentioned before, the most important one is political analysis (the message). All the other four (journalism, art, caricaturism, and humor) are vehicles to deliver the message.

Every editor can quite precisely compute the evaluation of his cartoonist by simply distributing each one of the five qualities mentioned above according to the following proportions: 40 per cent for political analysis, 15 per cent for each of the other four talents.

The editorial cartoon is the most extreme expression of criticism that society will accept and tolerate. The cartoonist's weapon is the spearhead of the editorial page, by its nature and statistics, and should be given more leeway to be critical than any article. Although cartoonists through the centuries have been jailed by the rulers of their times—as, for instance, Daumier was when he drew King Louis Philippe in a manner that enflamed the touchy monarch—never in American history has a political cartoonist been successfully sued for his professional interpretations, whereas so many writers have been.

The important point here is the more art you have in your work, the more independent you become, because the combination of a legitimate idea or subject with an art form creates a strong, protected arena, so well defended that cartoonists almost always feel on the right side of the track, spiritually, and pragmatically.

We are dealing here with the world's second most ancient profession. The very first editorial cartoonists were the prophets who lived four, three, and two thousand years ago. These gentlemen, who were the spiritual leaders of their times, came across to the masses by translating the political, military, and economic situations of the times and transforming them into a visual description that made a lot of sense to the simple farmer and small merchant.

In Matthew 13, Verse 34, it says: "Jesus spoke all these things to the People in Parables: and without Parables he did not speak to them."

Jesus, who was affected by the impact of Parable and utilized it beautifully, instead of expanding on his concept of the Kingdom of Heaven says, in Matthew 13, Verse 44, for instance . . . "it is a treasure hidden in the fields" . . . and you go and buy this field.

One can virtually see the editorial cartoon. And in Verse 47, Heaven is likened to the catch of a net which gathers fish of every kind . . . again, a graphic Parable which would be readily understood by those of His followers who were fishermen, exactly the same way that a good political cartoonist who lives in New Hampshire will use a parable of deep snow to emphasize a point, whereas a good editorial cartoonist who serves his readers in Florida will shy away from a parable about snow because his readers do identify with it.

* * * * *

My personal approach is that a sincere, dedicated political analyst and cartoonist has to be non-partisan, period. He is an instant historian, treating every event according to its own merit. It is just impossible that one person, one state, one regime, will always be right or will always be wrong. Therefore, any political analyst or cartoonist who assumes that Nixon, for instance, can only do bad, just can't be a professional analyst. The same goes for the cartoonist who thinks that Nixon can do only good. You cannot play tennis with the forehand only.

The moment of truth will come when the cartoonist gauges the margin of time from the day he drew the cartoon. Then he can see how clearly or unclearly he has evaluated the situation through his work. Eventually, the simple facts and reality always win. Then it becomes apparent that wishful thinking is meaningless and the capacity to evaluate and project and even predict the events that are happening will eventually cement the professional status and integrity of the cartoonist.

I believe that every person has the right to form his own opinion. However, the moment he wants to influence others, he should be extremely careful not to dedicate himself to

an obvious pattern of thinking . . . not only for the sake of his credibility, but also to avoid being obvious and, therefore, boring. Cartoonists have very sophisticated booby traps to be aware of. Because of the wishy-washiness, or not preparing his political know-how and homework, a cartoonist can easily become a mere illustrator. The trouble is that there is no sound barrier to break between the two professions. One just skids into the status of illustrator without even realizing it. Being an illustrator is not all bad, of course. But it is important that you identify such a fact and not expect the recognition of a political analyst if you are not one. An illustrator differs from a political cartoonist the way a singer differs from a poet.

A cartoonist—like an actor—needs a stage and a respectful producer-director so that he can flourish. The stage of course is the newspaper, the producer-director would be a publisher-editor. I know of quite a few good talents who are humbled or even choked while making the publisher or the editor satisfied. For instance, a situation where the cartoonist's talent is channeled to settle small skirmishes in his home town

or serving the particular sense of humor of a specific editor, would make that cartoon obsolete for broader markets or syndication. When we speak about "Freedom of the Press" we should realize that this slogan applies to us, members of the press, as well. After all, a dominant publisher who wishes to make every inch of his newspaper comply with his personal way of thinking may be a calculated risk for any flourishing talent. The ideal editor, from the political cartoonist's point of view would be the editor who, first of all, will identify the five different talents that are potential cartoonist's tools and then encourage that cartoonist as much as possible by giving him the space, exposure, and backing, together with the good "cold eye" of a sophisticated objective reader. *An editor who knows what to look for* will eventually develop for himself and his newspaper a powerful weapon like a Conrad McNally, a Herblock or an Oliphant. An editor who does not identify this pattern of recognizing developing talent will have to settle for buying a Conrad, a McNally, a Herblock, or an Oliphant through a syndicated service.

BREADTH. Of Experience. Of Services. Of Geography.

Breadth of Experience. In meeting the needs of a client, Hill and Knowlton is able to draw selectively on the resources of a staff of more than 300, experienced in every phase of public relations and public affairs.

Breadth of Services. A Hill and Knowlton client has available, as needed, these special services:

- | | | |
|------------------------------------|--------------------------------------|-----------------------|
| ■ Financial Relations | ■ Government Relations | ■ Youth and Education |
| ■ Publicity and Marketing Services | ■ Environmental and Consumer Affairs | ■ Women's Activities |
| ■ Creative Services | | ■ Urban Affairs |

Breadth of Geography. A Hill and Knowlton client has at his disposal:

U.S. Offices

New York San Francisco
Chicago Seattle
Dallas Washington,
Los Angeles D.C.

Overseas Offices

London Milan
Geneva Paris
Brussels Rome
Frankfurt The Hague
Madrid Tokyo

H & K Associates Group

Atlanta	Halifax	Montreal	St. Louis
Boston	Houston	Nashville	Salt Lake City
Cleveland	Indianapolis	New Orleans	Toronto
Columbus	Louisville	Oklahoma City	Tulsa
Denver	Miami	Ottawa	Vancouver
Detroit	Minneapolis/	Phoenix	Wilmington
	St. Paul	Pittsburgh	



Hill and Knowlton, Inc.

International Public Relations / Public Affairs Counsel
150 East Forty-Second Street, New York, N.Y. 10017

“Several years before the first trip to the moon, Buckminster Fuller, Barbara Ward, Adlai Stevenson and others were beginning to speak of a spaceship called Planet Earth. It was no flight of the imagination or mere figure of speech.

Earth—like an astronaut’s spaceship—has limited total resources. It also has a maximum capacity.

Earth—like a spaceship—carries limited expendables. When they are gone, they are gone. There are no more, and there is no way to create more.

On earth—as in a spaceship—we live with danger. The best way to minimize the danger is by cooperative action among the members of the crew—each doing his own job.

These perceptions, always true and known intellectually, can be seen clearly in the view from outer space. Surely they must affect man’s attitude toward this lonely, unique, limited and fragile little ship in space called Planet Earth.”

Robert O. Anderson
Chairman of the Board
AtlanticRichfieldCompany

In a speech to
The U.S. National Commission for UNESCO

November 25, 1969

AtlanticRichfieldCompany 

S&H Means Green Stamps

**But The Sperry and Hutchinson Company Means:
Carpeting, Furniture, Insurance, Banking,
Incentive Programs, Department Stores—
and S&H Green Stamps**

In 1896, Thomas A. Sperry and Shelly B. Hutchinson started the S&H Green Stamp service. People liked the "extras" stamps brought. They still do. Seven out of ten families save them. And S&H Green Stamps are still the biggest part of our business.

But The Sperry and Hutchinson Company today is other things, too. Quality companies such as Bigelow-Sanford, of "title-on-the-door" carpet fame. And Gunlocke, "the chair people." Your publisher probably sits in one—or should. And furniture manufacturers like Daystrom, "the dining room people," Lea, "the bedroom people," and American Drew. You've probably seen American Drew suites.

Then, too, The Sperry and Hutchinson

Company also means business and consumer services. Bayly, Martin & Fay is one of the biggest commercial insurance brokers. They insure things like the Long Beach, Cal. "Queen Mary," major motion pictures, and some of the nation's best properties. And there's The State National Bank of Connecticut. They hold the country's second oldest bank charter.

And there's Hens & Kelly, a Buffalo, N.Y. department store chain. Do they give S&H Green Stamps? Of course they do.

In 1972, it all came to sales of \$607 million. Still, \$363 million came from the trading stamp side of the business.

S&H. The Green Stamp people.
And a lot more.



STAMP AND PROMOTIONAL SERVICES: S&H GREEN STAMPS

• INCENTIVE OPERATIONS Merchandise Programs, S&H Travel Awards • Marketing Promotions

INTERIOR FURNISHINGS: American Drew • Bigelow-Sanford • Daystrom Furniture

• The Gunlocke Company • Kay Dee • Lea Industries • Paragon Design

BUSINESS SERVICES: Bayly, Martin & Fay • The State National Bank of Connecticut

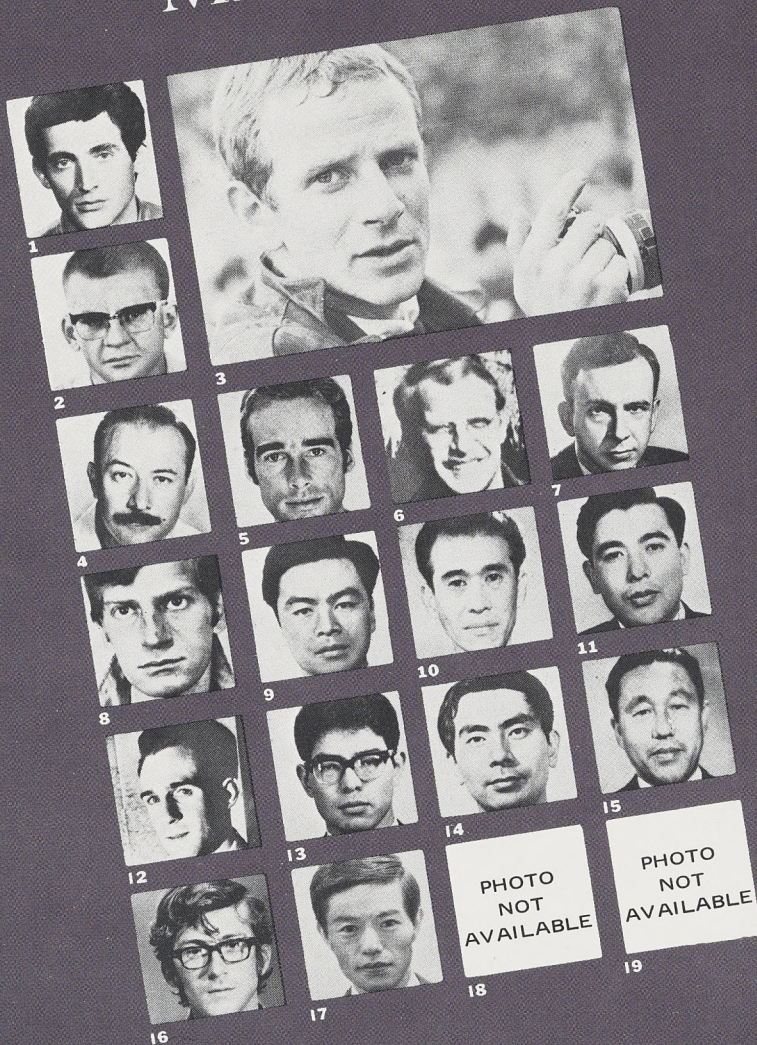
• Magna Laboratories • Hens & Kelly • The Sperry and Hutchinson Co., Ltd.

The Sperry and Hutchinson Company • 330 Madison Avenue, New York, N.Y. 10017

The Overseas Press Club Awards 1972



MISSING.



The OPC President's Award

The George R. Polk Memorial Award for the best reporting requiring exceptional enterprise and courage abroad was not made this year, the third time since the award was established, although two exceptionally merited citations were given in this category. While the Board of Governors of the Overseas Press Club was disappointed in the failure to grant the Polk Award, the high professional

MISSING

1. **Claude Arpin**, 32, French, freelance photographer on assignment for Newsweek Magazine. Captured April 5, 1970.
 2. **Dieter Bellendorf**, 43, German, cameraman for NBC News. Captured April 8, 1970.
 3. **Gilles Caron**, 39, French, photographer on assignment for Gamma Agency. Captured April, 1970.
 4. **Roger Colne**, 52, French, sound technician for NBC News. Captured May 31, 1970.
 5. **Sean Flynn**, 31, American, freelance photographer on assignment for Time Magazine. Captured April 6, 1970.
 6. **Georg Gensluckner**, Austrian, freelance photographer. Captured April 8, 1970.
 7. **Welles Hangen**, 43, American, correspondent for NBC News. Captured May 31, 1970.
 8. **Guy Hannoteaux**, French, correspondent for L'Express. Captured April 6, 1970.
 9. **Takeshi Yanagisawa**, Japanese, correspondent for Nippon Denpa News. Captured May 10, 1970.
 10. **Tomoharu Ishii**, Japanese, cameraman for CBS. Captured May 31, 1970.
 11. **Akira Kusaka**, 30, Japanese, correspondent for Fuji Television. Captured April 5, 1970.
 12. **Willy Mettler**, Swiss, freelance journalist. Captured April 15, 1970.
 13. **Teruo Nakajima**, Japanese, on assignment for Omari Research Institute of International Affairs. Captured April 29, 1970.
 14. **Yoshihiko Waku**, 36, Japanese, cameraman for NBC News. Captured May 31, 1970.
 15. **Kojiro Sakai**, Japanese, sound technician for CBS News. Captured May 31, 1970.
 16. **Dana Stone**, 34, American, freelance cameraman on assignment for CBS News. Captured April 6, 1970.
 17. **Yujiro Takagi**, 37, Japanese, cameraman with Fuji Television. Captured April 5, 1970.
 18. **Terry Reynolds**, 30, American, on assignment for UPI. Captured April 26, 1972.
 19. **Alan Hirons**, 24, Australian, freelance on assignment for UPI. Captured April 26, 1972.
- Alexander Shimkin**, American, photographer on assignment for Newsweek. Captured July 12, 1972.

caliber of the Awards Committee and the Board's commitment to freedom of judgment foreclosed any intervention.

In 1956 the O.P.C. established a President's Award, which has been given three times; in 1956 to Endre Marton of the Associated Press for his faithful adherence to the highest journalistic code under the most unusual harassment and political pressure; in 1968 to the newsmen of Czechoslovakia in all media; and in 1969 to Neil A. Armstrong for the first reporting from the moon.

This year, the President of the Overseas Press Club, with the strong endorsement of the Awards Committee, is making the President's Award to the International Committees to Free Journalists Held in Southeast Asia. The Award, a cash donation, is intended to help the Committees to carry on the search for our professional colleagues believed to have been captured during the fighting in Southeast Asia.

They include, seven Japanese, four Frenchmen, five Americans, and one each German, Austrian, Australian, and Swiss.

Most of our missing colleagues were believed captured in April and May of 1970 in Eastern Cambodia. Two were believed captured in the same region in April last year; one was believed captured in Viet Nam last July 12th.

The International Committees to Free Journalists held in Southeast Asia were formed in the United States, France and Switzerland. The American Committee is headed by Walter Cronkite, of Columbia Broadcasting System, chairman; Peter Arnett, of the Associated Press, secretary; Tom Wicker, of The New York Times, treasurer.

The committees have financed booklets and pamphlets detailing the plight of the captured journalists, have dispatched representatives to both North and South Vietnam to seek information, and committee members have personally brought up the question with communist officials from the two Vietnams in Paris and Hanoi.

Hopes that the missing journalists had survived were renewed when South Vietnamese soldiers released earlier this year by the Vietcong reported seeing prisoners last year resembling some of the missing.

The amount of the Overseas Press Club President's Award for 1972 was still undetermined at the time of publication. The Award is scheduled to be announced at the Annual Awards Dinner, April 23, 1973. It will be turned over by Jack Raymond, President of the O.P.C., to Walter Cronkite, chairman of the American Committee of the International Committees.

CLASS 1

Best daily newspaper or wire service reporting from abroad

CHARLOTTE SAIKOWSKI

The Christian Science Monitor. For: Her five-part Soviet series, *Letters to Pres. Nixon*.



Miss Saikowski, born in Chicago, Ill., and brought up in Detroit, attended the Principia College in Elmhurst, Ill., where she received a Bachelor of Arts degree in 1947. That fall she went to Poland, where she taught English three years at the University of Warsaw. In 1950 she returned to the United States and enrolled at the Russian Institute and the School of International Affairs at Columbia University in New York. From 1952 until 1962 Miss Saikowski worked for the Current Digest of the Soviet Press, at Columbia, as assistant editor and acting editor.

In May, 1962, Miss Saikowski joined

the Monitor staff as a writer on the New England News Desk, later transferring to the Overseas News Desk, where she served as an editorial assistant. It was January, 1967 when she was sent overseas as the Monitor's correspondent in Tokyo. Two years later she was assigned to Moscow. In 1971 Miss Saikowski won an Overseas Press Club Citation for her series "Russia in the 70s." She ended a four-year stint in 1972 as chief of The Christian Science Monitor's Moscow bureau. Since then she has been the Monitor's diplomatic correspondent based in Washington.

Citation

GEORGE McARTHUR/Los Angeles Times. For: *Correspondence from Vietnam*.

Judges/Angelo Natale, Edwin Tetlow, Donald E. Huth

CLASS 2

Best daily newspaper or wire service interpretation of foreign affairs

WILLIAM L. RYAN

The Associated Press. For: *The Road to Peking—The Road to Moscow*.



This series of background articles on the relationship between the United States and China and between the U.S. and the Soviet Union was widely used in U.S. newspapers. An Associated Press news analyst, Ryan is a specialist on the U.S.S.R. In 1950 he began a study of Russia. After the death of Stalin in 1953, he obtained a visa for the Soviet Union. He revisited the U.S.S.R. seven years later. Today, he devotes much attention to the affairs of Red China and the U.S.S.R., carefully watching the progress of a split he foresaw a dozen years ago. Ryan is one of seven men in the history of The Associated Press who have been awarded the title of special correspon-

dent. He previously received two Overseas Press Club citations for interpretation of foreign affairs.

Ryan attended New York and Columbia Universities and was graduated from the American Institute of Banking, but began his career by working briefly on the old New York World. He became a sports editor for the Macy-Westchester papers. He joined The Associated Press in New York in 1943. He was transferred to AP's Foreign News Desk during the second world war. His first assignment abroad came in 1946, when 32 Cardinals were elevated in Rome. He is an expert on Vatican affairs and frequently draws assignments there for outstanding happenings.

Citation

GEORGE CHAPLIN/The Honolulu Advertiser. For: *Chaplin in China* and *U.S.-Japan Relations*.

Citation

DAVID G. GELMAN/Newsday. For: *A View from Vietnam*.

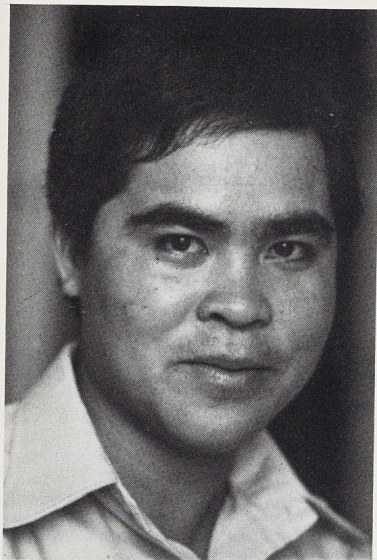
Judges/John Luter, Alfred Balk, John Tebbel, Richard L. Tobin

CLASS 3

Best daily newspaper or wire service photographic reporting from abroad

HUYNH CONG UT

Associated Press Staff, Saigon. For: *Terror of War*.



Saigon-staff-photographer Huynh Cong "Nick" Ut, 22 years old, was born in the Mekong Delta province of Long An. He is the younger brother of AP photographer Huynh Thanh My, who was killed during an operation in the Delta in 1965. Ut has been wounded three times in covering the war, most recently on Oct. 26, 1972, when he was struck by mortar fragments in the face, leg and thigh. Three months earlier, in the sector northwest of Saigon, Ut had snapped the picture which the judges' panel unanimously designated as the year's best, in photo reporting from abroad. It shows a nine-year-old Vietnamese girl, Pham Thi Kim Phuc, her clothing burned off in a napalm strike, fleeing in pain and in panic down the

highway, Route 1. The picture got world-wide exposure in the news media. With intensive medical care, and plastic surgery, the child survived.

Ut joined the AP Saigon staff shortly after his brother's death. The late AP photographer Henri Huet gave him the name of "Nick"—which has stuck. Ut got his first combat experience photographing small-time operations near Saigon and in the Mekong Delta, and his first big break was the Cambodia invasion in May 1970. In early 1971, Nick helped cover the Laotian invasion and in May of the same year came up with his first exclusive, the South Vietnamese rout from Snoul in eastern Cambodia.

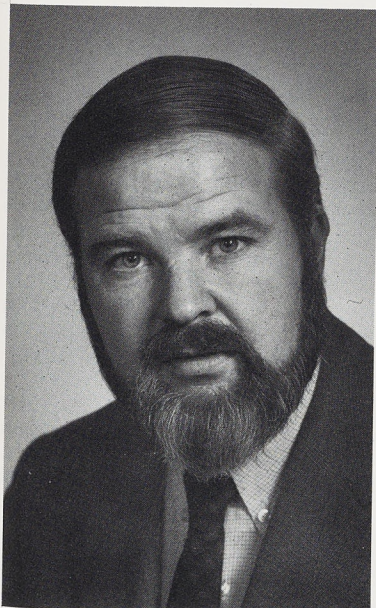
Judges/ Barrett Gallagher, Charles E. Rotkin, John Durniak, John Morris, Arthur Rothstein

CLASS 4

Best photographic reporting or interpretation from abroad in a magazine or book

THOMAS J. ABERCROMBIE

National Geographic Magazine. For: *The Sword and the Sermon*.



The Sword and the Sermon is a modern-day survey of the Arab world. In the article, Thomas J. Abercrombie recounts how 13 centuries ago Arab warriors forged an empire greater than Rome's. It was an empire that stretched from Spain to Central Asia. To bring the history of the Moslems up-to-date, Abercrombie, who was converted to Islam in 1965, visited 22 countries in a year of travel and research. The sword in the title is the sword the Arabs used in conquering non-believers. The sermon is the Koran, the holy book of the Moslems, in which are set down the Prophet's revelations.

As a writer, photographer, film producer, mountain climber and deep sea diver for the National Geographic Society, Tom Abercrombie has reported on

some 40 countries. He was the first correspondent to set foot on the South Pole in 1958, becoming marooned for three weeks when his airplane blew an oil gasket. When revolution broke out in Yemen, Abercrombie was dispatched to the tiny desert nation for on-the-spot coverage.

Abercrombie's pictures have won him both the "Newspaper Photographer of the Year" award in 1954 and the "Magazine Photographer of the Year" award in 1959. He was the first man to win both top awards. A native of Stillwater, Minnesota, Mr. Abercrombie, 40, attended Macalester College at St. Paul, Minnesota, and worked three years for the Milwaukee Journal before joining the National Geographic in 1956.

Special Citation

LIFE MAGAZINE/for consistent excellence in photographic reporting; and for the quality, courage, and enterprise of LIFE photographers during the thirty-six years of its publication.

Judges/Barrett Gallagher, Charles E. Rotkin, John Durniak, John Morris, Arthur Rothstein

CLASS 5

Best radio spot news reporting from abroad

CBS RADIO NEWS (Team Effort)

For: *Munich Shoot-Out*, with correspondents Laurence, Broun, McLaughlin, Krauss, Marash and Wassertheil.



CBS News coverage of this major story was a collective effort of newsmen in the field. With Heywood Hale Broun, John Laurence and Dave Marash in Munich, Bruno Wassertheil in Tel Aviv, Bill McLaughlin in Beirut, and Mitchell Krauss in New York, CBS News broadcast more than 100 on-the-scene reports from the Olympic Village and other sites, and seven times interrupted regular programming for bulletins on the Munich story.

The reports by the CBS news team

(September 5 and 6, 1972) at the Olympic Games in Munich included Heywood Hale Broun on the news black-out in the Olympic Village; John Laurence and Dave Marash on the hard facts in the developing Munich story; Bruno Wassertheil from Tel Aviv on the reactions of both the Israeli citizens and the Israeli government; and Bill McLaughlin from Beirut, Lebanon, on the Arab reaction to the story.

Citation

GROUP W, WESTINGHOUSE BROADCASTING/For: *Spring Offensive in South Vietnam*.

Judges/Russell C. Tornabene, Charles Eldridge, Henry Schnaue, Richard Rossé, Mike Stein, Peter Wells

CLASS 6

Best radio interpretation of foreign affairs

JOHN CHANCELLOR

NBC News. For: His coverage from China, the Soviet Union and Washington—*John Chancellor Reports*.



John Chancellor is the anchorman and principal reporter for NBC Nightly News. Recently, he co-anchored (with David Brinkley) special coverage of the inauguration of President Nixon; the 1972 Democratic and Republican National Conventions and the Presidential election; and was anchorman of NBC News coverage of Apollo 16 and 17, the final two moon-landing flights in the Apollo series.

Chancellor also writes and reports on "The Chancellor Report," a daily series on the NBC Radio Network. He has been an NBC News correspondent since 1950, except for the period from 1965 to 1967

when, as the appointee of President Johnson, he was Director of the Voice of America—the first working journalist to hold that post. During his NBC News career he has covered every presidential campaign and all but one off-year election. He was a TV floor reporter during the 1956, 1964 and 1968 conventions. In 1970 he won an Emmy award for coverage of the solar eclipse. Last year he received the Missouri Honor Award for distinguished service in journalism, given by the University of Missouri, Columbia. His reporting also has won him a national Sigma Delta Chi Award and a Robert E. Sherwood Award.

Citation

CBS RADIO and JOHN HART/For: *Debriefing: John Hart's North Vietnam Report*.

Citation

ARNOLD FORSTER/Anti-Defamation League, B'nai B'rith.
For: *Dateline Israel—Arrival!* Broadcast on many independent stations.

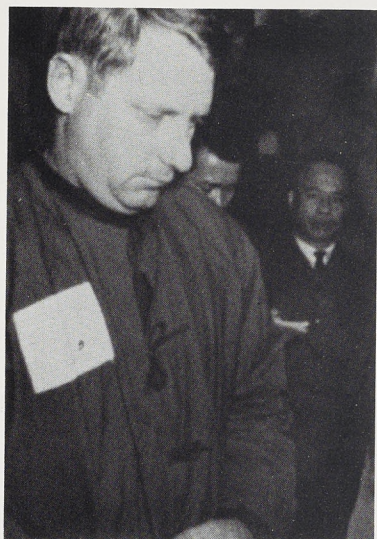
Judges/ Russell C. Tornabene, Charles Eldridge, Henry Schnaue, Richard Rossé, Mike Stein, Peter Wells

CLASS 7

Best radio documentary on foreign affairs

ABC RADIO NEWS

For: *P.O.W. Special*, featuring Ramsey Clark tapes made in North Vietnam.



The subject was a two-hour meeting on August 16, 1972, between former U.S. Attorney General Ramsey Clark and a group of 10 P.O.W.'s in North Vietnam. There have been numerous interviews with American prisoners of war, on both radio and TV, but rarely have they involved a discussion as natural—and as newsworthy—as this documentary report. The interviews showed the men to be unusually articulate, animated, and astonishingly aware of the military and political situation, both in Vietnam and in the United States. They expressed their surprise at the kind of treatment received at the time of their capture—and since. (Excellent, particularly the medical care).

They talked of the mail situation (good as far as packages, poor for letters). They discussed the books they read; the exercise they got, and their sports and leisure time activities. Then the P.O.W.'s reversed the roles, and interviewees questioned the interviewer. About the bombing, the morale back home, the health of Governor George Wallace, the Eagleton affair, and about what their position would be, once they were released. Commentators characterized the episode as an example of perceptive programming, and a terse—and timely—24 minutes with the least-forgotten prisoners of war in history.

Citation

PACIFICA-WBAI/For: *A Month of Bloody Sundays*.

Citation

FREDERICK KENNEDY/Group W, Westinghouse Broadcasting. For: *Unreal City*. (Both citations for programs on the fighting in Northern Ireland.)

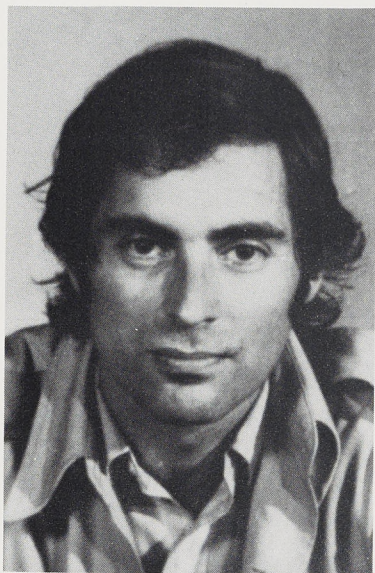
Judges/ Russell C. Tornabene, Charles Eldridge, Henry Schnaue, Richard Rossé, Mike Stein, Peter Wells

CLASS 8

Best TV spot news reporting from abroad

CBS NEWS (Team Effort)

For: Coverage of the fighting on Route 1, South Vietnam, with correspondent Bob Simon, cameraman Norman Lloyd, and soundman Mai Van Duc, on CBS Evening News with Walter Cronkite.



This phase of the war in Vietnam was filmed under combat conditions by the CBS News team. As the Communist forces advanced on Quang Tri City—in April, 1972—South Vietnamese refugees fled along Route 1 toward temporary shelter in the old imperial capital of Hue. But a new catastrophe awaited the war's latest victims—as the CBS News crew recorded the exodus, it was learned all too soon that the Communists had mined the road. A truckload of refugees, not the intended tanks, received the impact of the blast.

Simon's report concluded with perhaps one of the most eloquent statements made by any journalist covering the years

of fighting in Indochina: "There will be more fighting, and more words—spoken by generals, journalists, politicians. But here on Route One, it's difficult to imagine what those words can be. There's nothing left to say about this war. There's just nothing left to say."

Simon came to CBS News in New York in 1967, as a reporter/assignment editor, then joined the CBS London bureau for two years. After a year's tour with the Saigon bureau, he was made a CBS News correspondent in 1972. Simon received an A.B. degree in history from Brandeis University in 1962, and later attended the University of Lyons in France, on a one-year teaching fellowship.

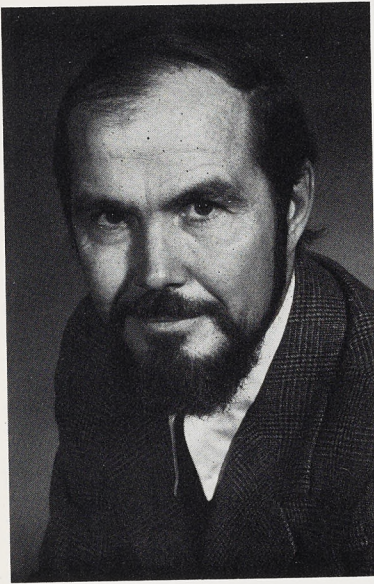
Judges/ Donald Coe, James Harper, Howard Kany

CLASS 9

Best TV interpretation of foreign affairs

TOM STREITHORST

NBC TV NEWS. For: A seven-part series of filmed reports on Cuba, on the NBC Nightly News.



Tom Streithorst is NBC News' Latin American correspondent, based in Mexico City. He is also one of the most mobile of American journalists, having operated in the past in Vietnam—for three years; in the Middle East, where he covered the Lebanese civil war, the Iraqi revolt, and the landing of U.S. Marines in Lebanon, as well as the build-up to the seven-day-war (from Cairo), the war itself, and the aftermath. With time out in 1967 and 1968 for assignments in the Middle East and in Vietnam respectively—and in the latter instance, again for five months in 1971—he has for several years concentrated his attention on South America. He recently received the Maria Moors Cabot prize from Columbia Uni-

versity for "distinguished journalistic contributions to the advancement of inter-American understanding."

Among his major stories was a series of seven filmed reports on Cuba, which was presented last April on the NBC Nightly News. He spent six weeks in Cuba with a camera crew, to document the political and economic conditions in that country. It was this series which the OPC panel of judges selected as 1972's best TV interpretation of foreign affairs.

Now 41 years old, he is a native New Yorker; was graduated from Princeton with a B.A. in history in 1953 and an M.A. in international relations from Johns Hopkins University a year later.

Judges/Donald Coe, James Harper, Howard Kany

CLASS 10

Best TV documentary on foreign affairs

ABC NEWS

ABC NEWS. For: The hour-long *Chile: Experiment in Red*, seen on the ABC Television Network.



In October 1970 Chile chose to follow Salvador Allende—the first freely elected Marxist head of state in the world—along the road to socialism. This South American country, unique in its long tradition of democracy, social welfare and a large and stable middle class, has moved boldly toward socialism, as reported in depth in ABC News Inquiry, *Chile: Experiment in Red*. Allende, leader of Chile's Socialist Party, came to power as a minority president, and now heads a coalition government. His promised sweeping

reforms, bold and radical, have been accomplished with startling speed and in the 'Chilean Way'—generally within the democratic framework.

The successes and failures of President Allende's programs, focusing on the economy, agriculture, social services, land reform and overall political climate of the nation, are assessed by ABC Correspondents Charles Murphy and John Sherman, as well as by President Allende himself, in an interview with Elmer Lower, President of ABC News.

Citation

WWL-TV/For: *China '72: A Hole in the Bamboo Curtain*.

Citation

NBC NEWS/For: *The Secret War in Laos*, seen on Chronolog.

Judges/ Donald Coe, James Harper, Howard Kany

CLASS 11

Best magazine reporting from abroad

JOSEPH KRAFT

The New Yorker Magazine. For: A series of articles, including *China Diary*, *Letter from Moscow*, and *Letter from Hanoi*.



Like other top newsmen, Joseph Kraft prefers to gather his material on other countries, and to get his impressions of foreign affairs at first hand. Last year, when the American President made his historic trip to Peking, a special opportunity opened for Kraft. He was the only magazine writer invited to accompany the President, and one of the few reporters permitted to stay in China after the President's departure. That he made good use of the circumstances is attested by the selection of his stories, including *A Reporter in China: The Right Road and the Wrong Road*, by the OPC panel of judges, as the best magazine reporting from abroad in 1972.

Born in South Orange, N.J., in 1924, he received an A.B. from Columbia University in 1947, attended Princeton in 1948, and the Institute for Advanced Study there in 1950. He was an editorial writer for The Washington Post in 1951, and a staff writer for The New York Times from 1953 to 1957. Since 1963, he has written a syndicated column for The Washington Post, the Chicago Daily News, and other publications. He began contributing to The New Yorker in 1971.

Kraft is the author of three books, "The Struggle for Algeria" (1961); "The Grand Design" (1962), and "Profiles in Power" (1966).

Judges/Grace Naismith, Jean Baer, Sherwin D. Smith, John T. McAllister, Frank Blair

Citation

DONALD KIRK/For: His article in The New York Times Magazine on the problems of pollution in Japan.

Citation

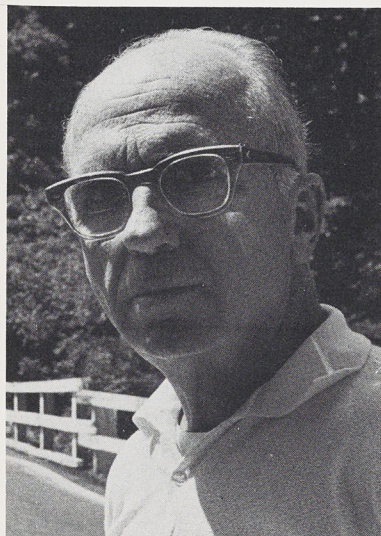
LAURENCE LEAMER/Harper's Magazine. For: *Bangladesh in Morning*.

CLASS 12

Best magazine interpretation of foreign affairs

JAMES A. MICHENER

The New York Times Magazine. For: *A Lament for Pakistan*.



In this winning entry, James Michener writes about the strange marriage of two disparate peoples whose only connection was a religious tie which proved too weak a link to hold them together, and which broke entirely when the East Pakistan—now Bangladesh—people demanded a greater say in their own affairs. Born in 1907 in New York City, Michener grew up in Doylestown in Bucks County, Pa. He was graduated with highest honors from Swarthmore College. He attended St. Andrew's University in Scotland and later taught at Colorado State Teachers College. He was also an Assistant Visiting Professor of History at Harvard.

In World War II he enlisted in the Navy, and turned his wartime experiences in the Solomon Islands into print in the book "Tales of the South Pacific"—which won a Pulitzer prize, and eventually became the Broadway musical, "South Pacific." Subsequently, he crossed the Pacific many times, gathering material for his successive books, such as "Sayonara," "Return to Paradise," and "The Bridges at Toko-Ri." In 1949 he took up residence in Honolulu. Ten years later his novel "Hawaii" was published. His work on the book took seven years in all, and was finished on the day that Congress voted Hawaii into the Union.

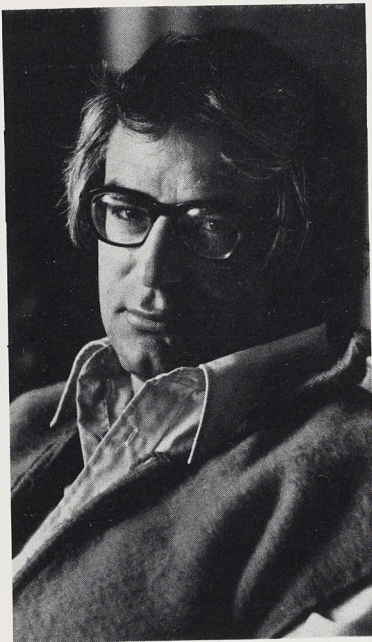
Judges/Grace Naismith, Jean Baer, Sherwin D. Smith, John T. McAllister, Frank Blair

CLASS 13

Best book on foreign affairs

DAVID HALBERSTAM

For: *The Best and the Brightest* (Random House).



Halberstam's reports from Vietnam to The New York Times first brought him to national prominence in 1962 and 1963 and earned him a Pulitzer prize in 1964. He has also received the (Long Island University) George Polk Memorial Award for foreign reporting; the Page One Award from the American Newspaper Guild, and—with Neil Sheehan and Malcolm Browne—the first Louis M. Lyons Award, given by the Nieman Fellows of Harvard University. His journalistic career began with a year on the smallest daily in Mississippi, progressed to four years on the Nashville Tennessean, and to The Times, where he served for six years as a foreign correspondent in Leopoldville, Saigon, and Warsaw. In 1967 he left The Times to work for Harper's magazine as a contributing editor, remaining until 1971. At present he is a

fellow of the Adlai Stevenson Institute.

Born in New York City, Halberstam was graduated from Harvard, where he was managing editor of the *Crimson*. His first major book was "The Making of a Quagmire," a pessimistic and prophetic report on Vietnam published early in 1965. Other books include "The Unfinished Odyssey of Robert Kennedy"; "Ho," and a novel, "One Very Hot Day."

His newest book, *The Best and the Brightest*, described his personal experiences in the war in Indochina, and his view of the decisions made by military and governmental leaders which involved the United States in that conflict. It is a Book of the Month Club alternate, Saturday Review Club alternate, and the main selection for November 1972, of the New Critic Book Club.

Citation

FRANCES FITZGERALD/Atlantic-Little, Brown, For: *Fire in the Lake: The Vietnamese and the Americans in Vietnam*.

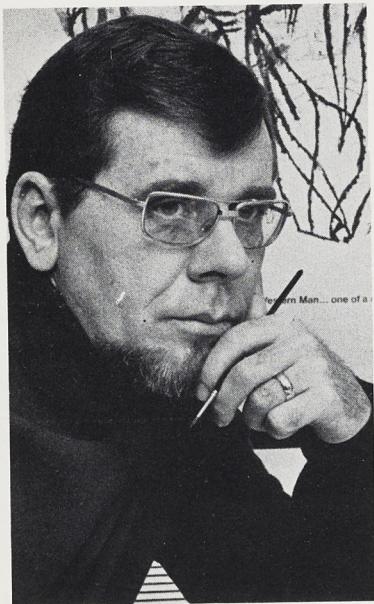
Judges/Anita Diamant Berke, John Barkham, Lawrence Blochman, Hallie Burnett, Gerold Frank, Clara Claassen, Adele Nathan

CLASS 14

Best cartoon on foreign affairs

THOMAS F. DARCY

Newsday. For: *I'm Min Li. Bomb me.*



Darcy joined Newsday in 1956, and was named editorial cartoonist in 1957. He left the paper in 1959, and returned in September, 1968, again as editorial cartoonist. In the interim, he spent two years as cartoonist for the Phoenix (Ariz.) Gazette; worked in the advertising field, and as art director for a Long Island firm. He was a cartoonist on the Houston Post in 1965 and 1966, then moved to the Philadelphia Bulletin. While there, he won an award in the 1966 International Salon of Cartoons in Canada. He was awarded a Pulitzer prize in 1970 for his editorial cartooning in 1969. Also in 1970, he received an OPC citation for excellence in the same category, and in April, 1971, was the OPC winner for the

best cartoon on foreign affairs in 1970.

Darcy, a U.S. Navy veteran, was born in Brooklyn in 1932. He studied at the Terry Art Institute of Florida, and at the School of Visual Art in New York City. His cartoons are distributed to other newspapers through the Los Angeles Times Syndicate. His winning entry for 1972 shows a Vietnamese mother holding a young child. Both are seriously wounded. To the left of the photograph—Mr. Darcy used a photograph rather than art to convey a close proximity to the airline's ad—there is lettering reading *I'm Min Li. Bomb me*. The award carries a \$250 honorarium contributed jointly by The New York Daily News and the National Cartoonists Society.

Citation

WARREN KING/The New York Daily News. For: *Quarantined*.

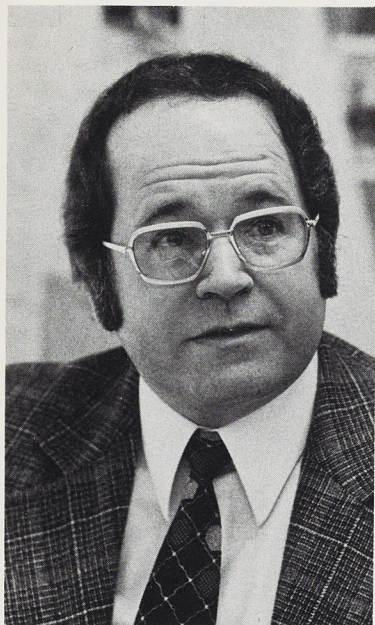
Judges/John Desmond, Hollis Alpert, Malcolm Muir, Jr., John J. Veronis

CLASS 15

Best business news reporting from abroad in any medium

THE STARS AND STRIPES (European Edition)

To a Special Projects Team. For: The series, *Buying U.S. Land Overseas*.



This public service report, produced by a seven-man crew at The Stars and Stripes headquarters in Darmstadt, Germany, received coverage in newspapers throughout the United States, and prompted a Congressional investigation, as indicated in a well-filled scrapbook, cherished by the team. As described by Bob Wicker, projects editor, "*Buying U.S. Land Overseas* exposed a \$30-million-a-year business in Europe, turning up case after case of misrepresentation and half-truths, sins of omission and commission, advertising exaggeration and high-pressure sales tactics. The report was the result of over 700 interviews—in Europe and the U.S.—and inspections of the U.S. land being sold in Europe."

Wicker, 36, served on The Stars and Stripes for two years as a G.I., and since

1962 as a civilian staff member. He was born in Dothan, Alabama. Of three reporters on the team, George Eberl of Oakland, California, had earlier experience with two California dailies; Ed Reavis attended Northeastern University in Boston and Goethe University in Frankfurt, Germany, before joining Stripes in 1971, and Ken Loomis of Milwaukee was graduated from Marquette University there with a B.A. in journalism. Jim Cole of Muncie, Indiana, and Regis Bossu, a Frenchman born and educated in Verdun, handled the cameras for the task force, while Peter Jaeger of Wiesbaden, Germany, participated as staff artist, which post he has held for the past decade. The award carries a \$500 prize, contributed by Bache & Co. Incorporated.

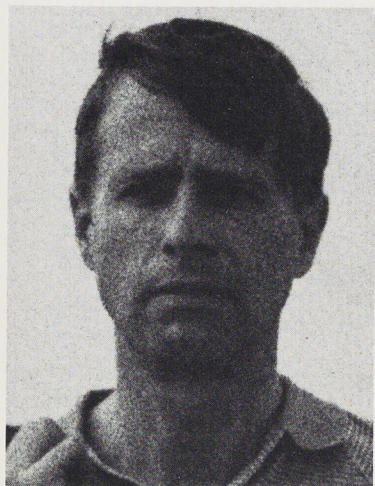
Judges/ Henry Gellermann, George Bookman, Harry Jiler

CLASS 16

Best article or report on Latin America in any medium

LEWIS H. DIUGUID

The Washington Post. For: His series of articles on Chile.



In an extensive analysis of the Chilean scene from the beginning of the Allende era, Lewis Diuguid was credited by the OPC panel of judges with perception and balanced reporting. They felt that he had been a very good observer, as a witness to a unique social revolution—the first Marxist government ever elected to power—and an experiment closely watched by Marxist parties outside Chile, especially in Italy and France.

Mr. Diuguid, 37, is a native of Baltimore. He earned a B.A. degree in English at the Virginia Military Institute, and an

M.A. at the Johns Hopkins School of Advanced International Studies. He joined The Washington Post in 1963, where he is currently the Latin American correspondent, with headquarters in Buenos Aires, Argentina. His background in coverage of the region includes the pre-Olympic violence in Mexico City in 1968, and the "soccer war" between El Salvador and Honduras in 1969. From 1957 to 1961 he was a reporter on the Baltimore News-Post, with the year 1958 spent as a navigator in the U.S. Air Force.

Citation

TOM STREITHORST/NBC-TV. For: *Reports from Cuba*.

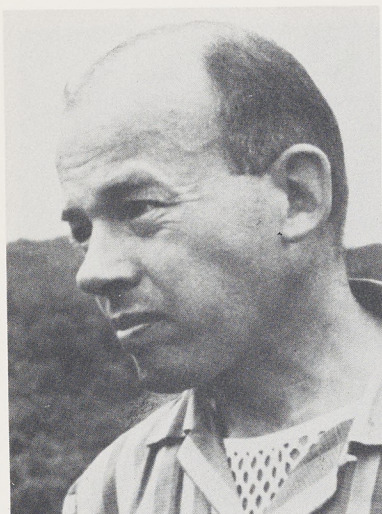
Judges/ Harvey Rosenhouse, Fortuna Calvo Roth, Carlos Escudero

CLASS 17

Best article or report on Asia in any medium

RICHARD DUDMAN

St. Louis Post-Dispatch. For: *Report from Hanoi* and *Reports from China*.



For the past 18 years, Dudman has covered foreign and domestic affairs from his base in the Washington bureau of the St. Louis Post-Dispatch, which he now heads. He has had eight assignments in Southeast Asia, the first in 1959, and has become a specialist on Indochina. In 1970, he was captured by Communist guerrillas in Cambodia and held 40 days before being released. In February, 1972, he covered President Nixon's trip to China, and in June went to China for another 25 days and wrote a series of articles from there. He went to North Vietnam in September, 1972, pro-

ducing another widely syndicated series.

After serving at sea in World War II in the Merchant Marine and the United States Navy, he went to work for the Denver Post. Dudman joined the St. Louis staff of the Post-Dispatch in 1949 and was transferred to Washington in 1954 after a year's leave of absence to accept a Nieman fellowship at Harvard University. He became head of the Washington bureau January 1, 1969. He is the author of "Men of the Far Right" (Pyramid, 1962) and "40 Days with the Enemy" (Liveright, 1972), and of numerous magazine articles.

Citation

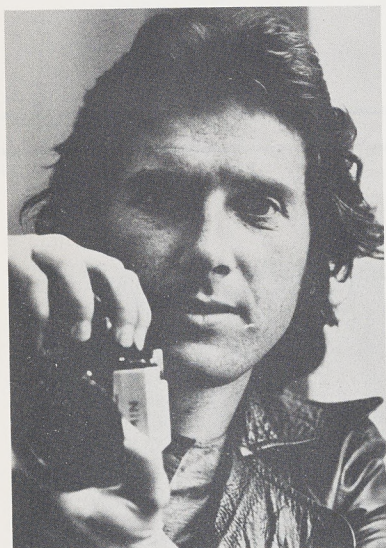
ROBERT SHAPLEN/For: His series of articles on Asia in The New Yorker Magazine. Judges/Fred Sparks, Sidney White, Donald Dixon

CLASS 18

Robert Capa Gold Medal (LIFE) for superlative still photography from abroad, requiring exceptional courage and enterprise

CLIVE W. LIMPKIN

Staff photographer of the Sun (London). For: The book, *The Battle of Bogside* (Penguin Books).



This profusely illustrated volume presents through the camera's eye, many strikingly dramatic moments of the continuing struggle in Northern Ireland, which the author and photographer has covered consistently since 1969, for The Sun. In 1971 his pictures won the Ilford Print Award of 1,000 pounds Sterling, and put him in second place in the Press Photographer of the Year Competition, together with a further second place in the Nikon International Awards. In 1967 working for the Daily Express, he became the Feature Photographer of the Year. One of his photographs of the conflict in

Ulster was featured in the year-end and final edition of LIFE Magazine.

Limpkin, born in 1937 and educated at Beckenham, England, left school to train in forestry for three years, interrupted by two years' service with the Royal Air Force in Germany. He started as a writer and photographer with a literary agency for sportsmen in London's Fleet Street. He lives in Surrey, England. OPC judges called his book "a sleeper" in the Capa gold medal competition, both because of technical excellence of the pictures and because of the obvious risks taken by the cameraman to obtain them.

Judges/Barrett Gallagher, Charles E. Rotkin, John Durniak, John Morris, Arthur Rothstein

CLASS 19

Best reporting in any medium requiring exceptional courage and enterprise abroad. (The Overseas Press Club George Polk \$500 Memorial Award, sponsored by the Columbia Broadcasting System.)

The judges decided not to select a winner for the OPC George Polk Memor-

ial Award. They cited the following as memorable contributions:

Citation

PETER R. KANN/The Wall Street Journal. For: *Various Articles from South Vietnam*.

Citation

JOHN SAAR/LIFE Magazine. For: (Photographs and text) *Report from the Inferno*.

Judges/ Arthur Sylvester, Graham Hovey, Anthony Astrachan

Anything you say about me is fine so long as you spell it right.

The Red Baron

Public Relations

New York: 1640 Hempstead Tpke., East Meadow, N.Y. 11554. (516) 489-2020

Philadelphia: 1708 John F. Kennedy Blvd., Philadelphia, Pa. 19103. (215) 568-4715

Atlanta: 2001 Peachtree St., Atlanta, Ga. 30303. (404) 522-1130

Chicago: 81 East Monroe St., Chicago, Ill. 60603. (312) 263-4888

Los Angeles: 611 W. 6th St., Los Angeles, Calif. 90017. (213) 680-0695

Toronto: 55 Yonge St., Toronto, Ont., Canada. (416) 368-4541

Mexico: Paseo de la Reforma 76, Mexico 6, D. F. 566-0311



Lufthansa German Airlines

We're looking...

...for new ways, better products, cleaner processes in a number of areas: chemicals, plastics, ferroalloys, carbon and graphite, atmospheric gases, agricultural products, batteries, antifreeze and car-care products, and much more.

If *you're* looking for information on any of these, or other information that a multinational company can offer, give us a call.



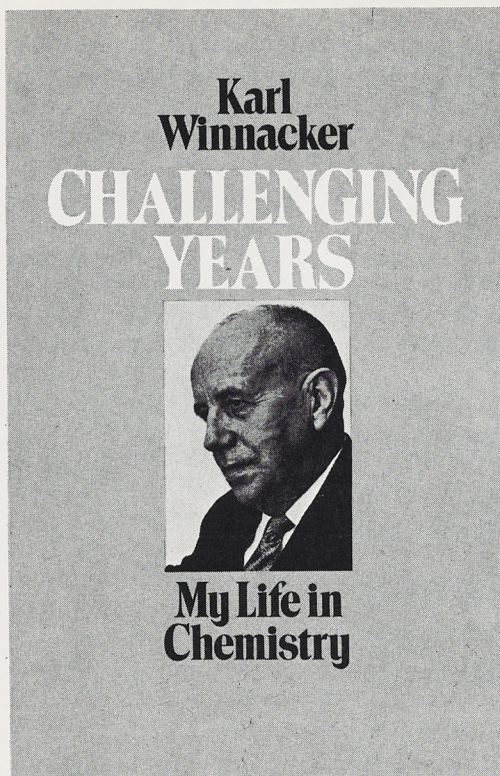
PUBLIC RELATIONS DEPARTMENT (551-3875)
270 Park Avenue, New York, N.Y. 10017

In Chicago: 312-782-9250 (Mrs. Dorothy Terry)

In Houston: 713-741-1000 (Jim Cox)

In San Francisco: 415-397-7878 (Bob Lowry)





Karl Winnacker's "Challenging Years—My Life in Chemistry", is one of the very few recent autobiographies by the head of a major worldwide company. It is the story of Farbwerke Hoechst AG, one of the world's largest chemical companies, and Professor Winnacker, its chief executive for sixteen years. It combines fascinating autobiography with the story of a distinguished firm in an important industry during a crucial period of history.

"In its telling there emerges a man of lively humor, shrewd and honorable in business dealing and unshakeable in his faith that science and industry make sound business partners."

—FINANCIAL TIMES, SEPT. 21, 1972

"It is a fascinating insight into the German miracle."

—THE TIMES (LONDON), SEPT. 25, 1972

"... immensely readable and packed with fascinating detail."

—NEW SCIENTIST, OCT. 5, 1972

Price: \$8.50

POSTAGE PAID

(N. Y. City residents add 7% sales tax to price shown; elsewhere in N. Y. State add 4% sales tax to price shown, plus local tax if applicable).

SEND CHECK OR MONEY ORDER TO:

DONALD MORGAN ASSOCIATES

36 West 56th Street • New York, N.Y. 10019

SABINE

PRESS AND ADVERTISING, INC.

Sales Promotion Specialists

- Publications
- Brochures
- House Organs
- Annual Reports
- Direct Mail

71 MURRAY STREET, NEW YORK, N. Y. 10017 • (212) 267-5553

If you're flying to London, you've already paid for Ireland.

So why not get what you've paid for?

Whenever you fly to London, you're entitled to stop in Ireland at no extra air fare. So why not get what you've paid for by flying Aer Lingus-Irish?

We fly to 27 cities in Europe, and wherever you're going to or coming from we give you a stop in Ireland. Aer Lingus-Irish offers more flights to Ireland than all other airlines combined. 747's and 707's from New York and Boston, and 707's from Montreal and Chicago.

You fly with some of the best-trained crews in the world, in the most thoroughly proven aircraft in commercial service.

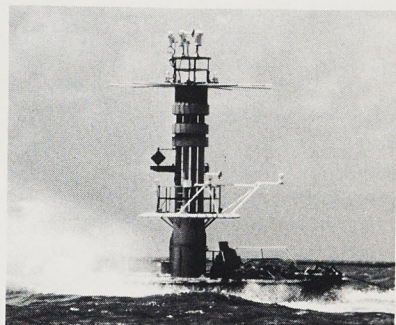
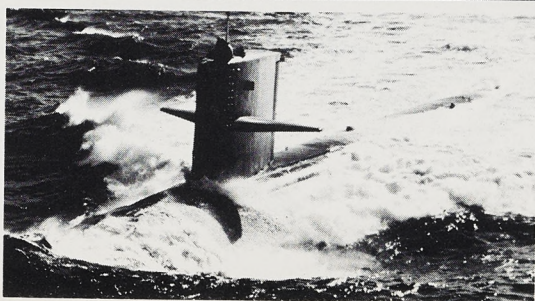
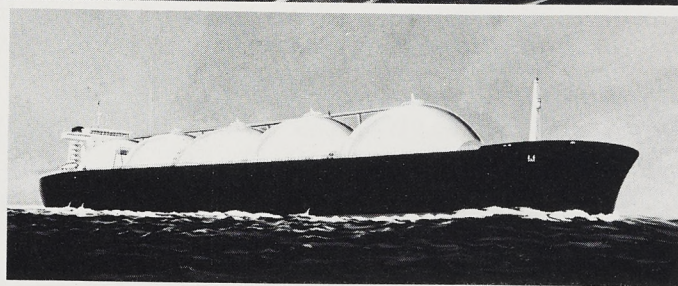
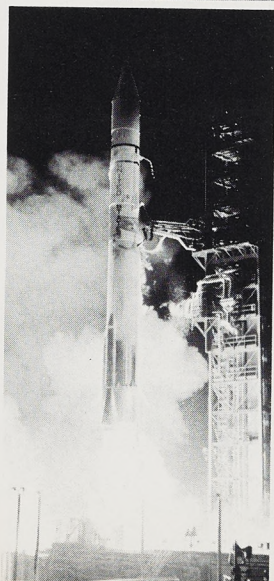
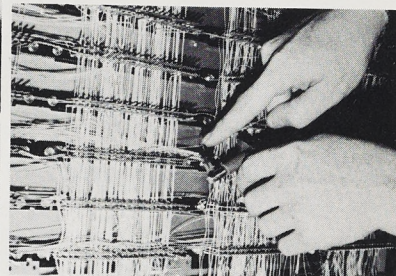
Remember, if you're flying to Europe, you've already paid for Ireland. (One exception: there is no stop-over on our special low 22/45 day excursion fare.) So why not get what you've paid for—Ireland!

For all the details, call your travel agent or
Aer Lingus-Irish.



 **AER LINGUS-IRISH**

... Communicating New Technologies



GENERAL DYNAMICS

Pierre Laclède Center, St. Louis, Missouri 63105

HOW CAN AMERICA HEAD OFF ENERGY SHORTAGES?

THE SUREST WAY IS TO INCREASE OUR DOMESTIC SUPPLIES OF OIL AND NATURAL GAS.

THESE TWO FUELS FURNISH 77% OF ALL OUR ENERGY.

THEY WILL BE OUR MOST IMPORTANT ENERGY SOURCES FOR YEARS TO COME.

TODAY, AMERICA'S DEMAND FOR OIL AND NATURAL GAS IS MUCH GREATER THAN DOMESTIC PRODUCTION.

TO AVOID THE "ENERGY SHORTAGES" YOU'VE BEEN READING SO MUCH ABOUT, WE'RE DEPENDING MORE AND MORE ON IMPORTS OF FOREIGN OIL.

WE NEED IMPORTS, BUT WE SHOULD NOT BECOME OVERLY DEPENDENT ON THEM.

EVERY AMERICAN SHOULD KNOW THE FACTS ABOUT THE ENERGY SUPPLIES ON WHICH HIS WAY OF LIFE DEPENDS.

Energy is the power to keep machines working.

Thousands of kinds of machines: people machines like home furnaces, kitchen ranges, air conditioners, light bulbs, automobiles; public machines like planes, trains, television networks, water purification plants; all the complex machinery modern industry uses to make the things we use in our daily lives.

Abundant and low-cost supplies of energy have given Americans one of the highest standards of living in the world.

Oil and natural gas furnish 77% of all our energy, including nearly 40% of our electricity. Yet today, with energy demand expected to almost double within the next 15 years, production from known domestic reserves has reached a peak.

WE'RE USING MORE, FINDING LESS

In 1971, domestic natural gas production was 96% of what we used. By 1985, unless we take steps now to encourage exploration for new supplies, domestic production will meet only 40% of estimated demand.

Domestic oil production in 1971 took care of about three-fourths of demand. By 1985, domestic supplies will provide less than half of our needs—unless we start now to increase these supplies.

Our other domestic sources of energy at present are coal (18%), hydroelectric power (4%), and nuclear and geothermal power (less than 1%). By 1985, nuclear power's share may rise as high as 17%, while the relative shares of coal and hydroelectric power are expected to decline slightly.

We have learned how to make synthetic oil and gas from coal, and to produce oil from shale and tar sands. But it will be many years before these sources can make a significant contribution.

Some day we may even get power directly from the sun. But solar energy is still a long way off.

For the next critical decade or longer, the great share of our growing energy burden must be borne by oil and natural gas.

WHERE CAN WE GET ENOUGH?

Experts believe there are substantial resources of oil and natural gas still to be discovered in America, particularly offshore. But environmental concerns and economic factors are postponing their development.

Nuclear power and coal could contribute more to our energy supply but have not because of a combination of economic and environmental considerations.

"Imports" are one obvious answer to the supply problem. But that answer is not as simple as it may seem to be.

In 1971, we imported about one-fourth of the oil we used. That share will rise, year after year. So may imports of natural gas.

But the cost of imports is rising steeply. By 1985, if we have to import more than half our needs, our balance of payments deficit for oil and natural gas could be a staggering \$25 billion a year, according to economic analysts.

And it's not only a matter of dollars. How dependent do we want to become on foreign sources for the oil and gas we need?

Our aim should be to keep our dependence on imports within reasonable limits by concentrating on the development of additional energy sources here at home, where we know they will not fail us.

SAVING MORE BY USING LESS

Over a period of time, it should be possible for the United States to conserve energy. More efficient automobile engines, improved thermal conversion and power transmission, better construction techniques, new concepts in mass transportation—all these can play a part.

Meantime, as individuals, each of us should make sure that we and our families use energy as thoughtfully and responsibly as possible.

By using all our energy supplies wisely—in our homes and in driving our cars—through proper insulation, storm doors and windows, weather stripping,

wise appliance use, regular auto tune-ups, good driving practices—we might be able to slow the growth in energy demand.

But this alone will not solve the problem.

HOW TO GET MORE OIL AND NATURAL GAS

Above all, we must increase domestic supplies of oil and natural gas. And we'll have to build new refineries and other facilities to make them into useable products.

We must do so with proper regard for the environment. The continuing technological advances of the petroleum industry make this possible.

Accelerated government leasing of public lands, both inland and offshore, for exploratory drilling is urgently needed.

Exploration for natural gas should be encouraged. It has been discouraged by the artificially low prices that have been imposed by the Federal Power Commission for the past 18 years.

A healthy economic climate should be provided to stimulate investment and help meet the huge capital requirements of the petroleum industry—an estimated \$175 billion or more during the period from 1970 to 1985.

THE REAL SHORTAGE IS TIME

The United States will not "run out" of energy in the near future. But, right now, we are running out of time to make wise decisions about our energy supplies. Because of the long lead time required to develop new petroleum supplies, today's delays could haunt and plague us for at least the next 15 years.

Energy for America is not just an oil problem, nor a gas problem, nor a coal problem. It is all these and more, interlocking into a single problem that demands solution because it affects every citizen.

And you can help solve it.

To help you stay informed, we've prepared a basic booklet, "The Energy Gap". Write to Dept. K, American Petroleum Institute, 1801 K Street, N.W., Washington, D.C. 20006 for your free copy.

With your understanding and help, America can head off energy shortages.

A COUNTRY THAT RUNS ON OIL CAN'T AFFORD TO RUN SHORT.

THE OIL COMPANIES OF AMERICA

Now we're a \$2 billion multinational Monsanto.

Today, Monsanto's manufacturing and marketing operations reach far beyond the borders of the United States. We have grown from a modest international beginning in 1920 to become a significant factor in the dynamic world market. In 1972, our ex-U.S. sales amounted to nearly one-fourth of our record \$2 billion total sales.

From our European headquarters in Brussels, Belgium, we direct the operation of 20 manufacturing plants, 22 sales offices and scores of marketing activities throughout Western Europe.

In addition, you'll find Monsanto seeking to expand its share of growing markets in the Middle East, Latin America, Asia and Australia.

We're even involved in the search for new crude oil and natural gas deposits in the Java Sea and Dutch North Sea.

New opportunities are rising on many horizons in both foreign and domestic markets. And you can be sure that Monsanto will be ready to meet any challenges and opportunities with new products, new technology and new ideas.

World marketing...another contemporary aspect of surprising Monsanto Company.

Monsanto

World Headquarters
800 North Lindbergh Boulevard
St. Louis, Missouri 63166



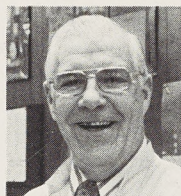
"Join us
in saying
thanks
America!
during the annual Greek-American
Thanks-Giving Drive"



M. J. BAKALIS
Educator, Ill.



DR. J. DANELLIS
NASA Research, Cal.



WILLIAM POLL
Gourmet Shop, N.Y.



STARR DANIAS
Ballerina, N.Y.



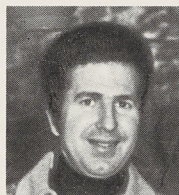
MICHAEL KATRAS
Patrolman, N.Y.



MRS. J. KAZANAS
Exec., Lacto, N.J.



E. LOUNDAROS
Contractor, N.Y.



TED GOMATOS
Florist, Mass.

We came from Vresthena & Apollonia & Kounoupediana & thousands of other places in Greece you never heard of. We came 5, 10, 50, 70 years ago because we were looking for a better chance.

We came to Brooklyn & South Bend & Boise & Des Moines & thousands of other places in America that we had never heard of. But we had heard that here we would have a better chance.

Most of us found what we heard to be true; we got our better chance. And now we're trying to express our gratitude by saying "thanks, America!" in the best way we know how.

We're collecting contributions in every state in the Union, in every community with Americans of Greek descent, and giving what we collect back to our fellow-Americans who are in need of

the kind of chance we and ours were once offered.

The money collected will be distributed to charitable organizations, both nationally and locally. In addition to a number of Greek charities, the money will also go to our neighbors — regardless of race, creed or ethnic background. To a child-care center in Louisiana, an old people's home in Virginia, a drug rehabilitation center in Manhattan, the Red Cross in Washington. For all, it is our "thanks, America!"

Join us in saying "thanks, America!" You don't have to be of Greek descent. You don't have to be rich. All you have to be is thankful for the better chance you and yours were once given — and eager to pass that kind of chance on.

Honorary Chairman
His Eminence Archbishop Iakovos
Partial list of sponsors:
Mayor Joseph L. Alioto
Senator James L. Buckley
Mrs. George Bush
Joan Crawford

Bosley Crowther
Mrs. Richard L. Feigen
James Galanos
Rev. Robert I. Gannon, S.J.
Mrs. Moss Hart
Matina S. Horner
Senator Jacob K. Javits

Hon. Kenneth B. Keating
Hon. William F. Knowland
George P. Livanos
Dr. Maurice B. Mitchell
Tex McCrary
James A. Nicholas, M.D.
Mrs. Frank Nick

Norman Vincent Peale
Governor Nelson A. Rockefeller
Mrs. George Romney
Hon. Eugene Rossides
Rabbi Seymour Siegel
Spyros S. Skouras
Ed Sullivan

Hon. Phillips Talbot
Hon. Henry J. Taylor
William P. Tavoulareas
General James A. Van Fleet
John J. Veronis
Roy Wilkins

Some national and local institutions supported by our national drive last year:
McInnes School for Retarded Children; Salvation Army, Hospital House; Y.M.C.A.; Sewall Easter Seals Rehabilitation Center; Chapel of Hope; Colorado State Hospital; Cooley's Anemia Foundation; United Fund; Sunday Breakfast Mission; Big Brothers; American Red Cross; All Children's Hospital; United Way; Muscular Dystrophy; American Cancer Society; Heart Fund; Boy Scouts of America; Girl Scouts, Inc.; Multiple Sclerosis Society; Myasthenia Gravia Foundation, Inc.; Kosair Crippled Children Hospital; FISH; Leader

Dog School; Variety Heart Hospital; Little Red School House; Sander's School for Cerebral Palsy; Englewood Hospital; Boys' Brotherhood Republic; New York Diabetes Association; Irene Wortham Day Care Center; Lions Clinic for the Blind; Council on Aging; St. Vincent Charity Hospital; Halfway House for Drug Addiction; Sickle Cell Anemia; Transport for the Handicapped; UTSA Medical School; West Virginia University Hospital; Fellowship of Light; Deborah Hospital at Brownsville; Hellenic College; National Institute of Health; Nicaragua Disaster Fund.



ΕΥΧΑΡΙΣΤΩ*

*The Greek word for thank you,
pronounced "ef-harry-sto."

United Greek Orthodox Charities
60 East 42nd Street, New York, N.Y. 10017

(The above advertisement will be appearing in newspapers nationally during May. This preview is made possible by George P. Livanos as a contribution

to the wider understanding of the objectives of the United Greek Orthodox Charities. Mr. Livanos is president of Seres Shipping Company and Mini

Carrier Systems, operating on the oceans and major rivers of the world. One World Trade Center, New York City, N.Y. 10048.)